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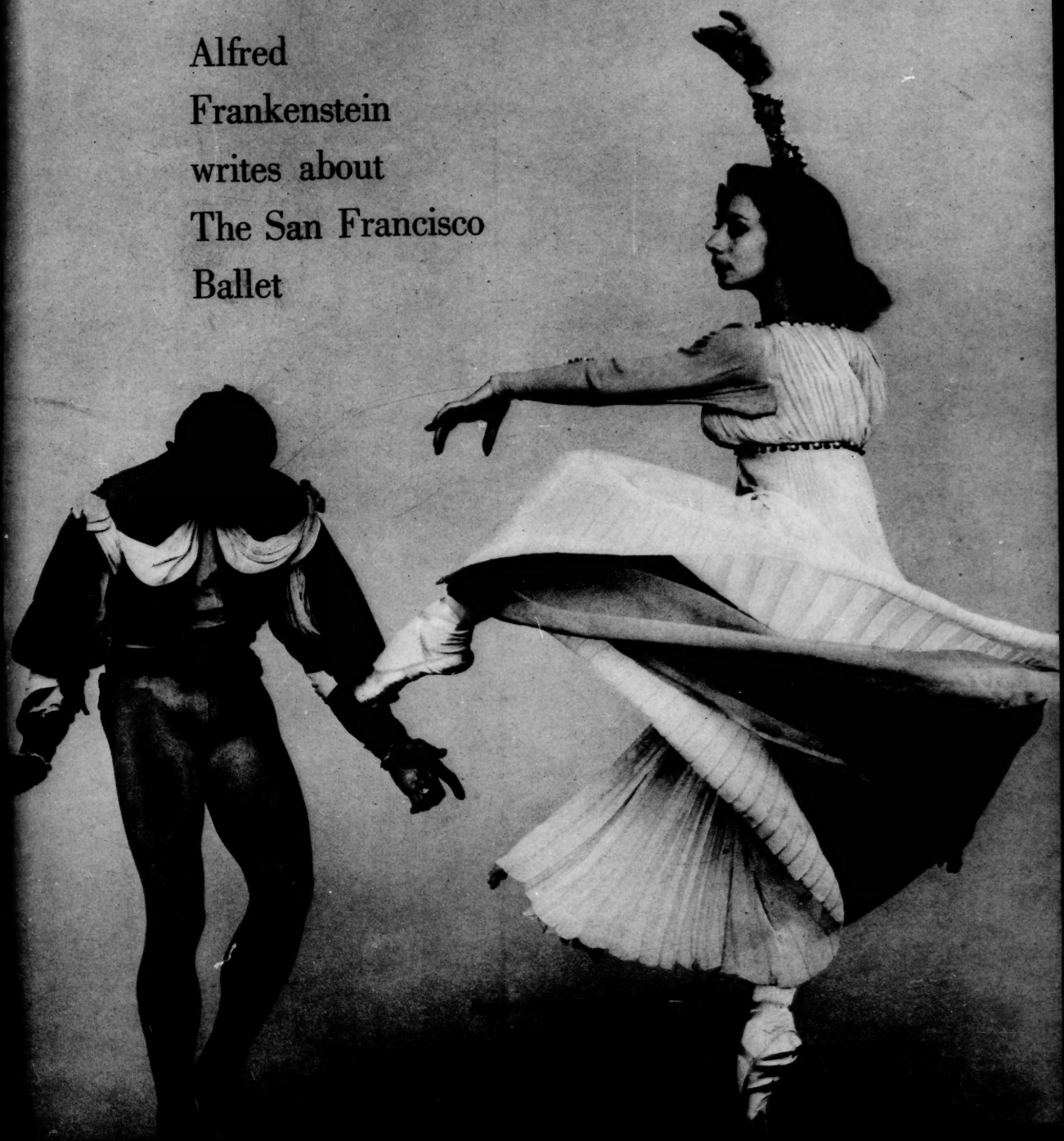

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NEWS of Dance and Dancers

BALLET THEATRE'S GALA SEASON

Last minute flashes: **Alicia Markova** will dance a total of 6 times in the 4-week season (in "Sylphides," "Romeo and Juliet," "Giselle," and "Pas de Quatre.") . . . . . "The Combat" has been added to the long list of ballets bringing the total number to 30 . . . The season's only premiere "Sphinx" (Lichine, Sauguet) Apr. 21, was the ballet in which Leslie Caron made her solo debut, in 1949, with Les Ballets de Champs Elysees of Paris. **Nora Kaye** and **Igor Youskevitch** will dance the leads . . . Husband and wife, **David Lichine** and **Tatiana Riabouchinska** will both appear in Lichine's "Graduation Ball" which they originally did in the 1945 B.T. premiere Original casts for Tudor ballets will make nostalgic performances for ballet lovers who saw these works as long as 10 years ago (All-Tudor night is set for Apr. 28) . . . **Agnes de Mille** will dance in her own "3 Virgins and a Devil" . . . The company's N.Y. premiere of Valerie Bettis' "Streetcar Named Desire" will have Kaye and Youskevitch in the leads, after which **John Kriza** will alternate in the male lead.

N.Y.C. BALLET

The season is over: costumes are at the cleaners; sets and props are being stacked and tagged; and the dancers are enjoying their brief rest. Enthusiastic audiences, who say many old favorites and two premieres (see review on p. 79) will not see the company in N.Y. again until next fall. On April 1st, the ballet leaves N.Y. to begin a 3-month European tour which opens in Monte Carlo on April 9. April and May will find it in France, Belgium, Italy and Portugal and on June 8 it opens at the Champs Elysees Theatre in Paris for a week of performances which are sponsored by ANTA and the State Dept. From June 16 thru July 8, the company tours in Switzerland & Germany and finally in the Netherlands. Projected tours for '56 include tentative plans for such exotic places as Greece, Turkey and Israel.

EAR TO THE GROUND

Donald Duncan, formerly of the Bennett and Pleasant Publicity Office, has joined the staff of DANCE Magazine as Publicity Director . . . On March 15 at an invitation luncheon, **Louis Horst** was awarded the Fourth Annual Capezio Award. Drama Star Eli Wallach — a former pupil of Mr. Horst — made the official presentation (see p. 31) . . . **Danny Daniels,** known for his interpretation of Morton Gould's "Tap Dance Concerto," has created his second toy which has been distributed nationally. Daniels also authored the lyrics for the pop tune "I'm Bewildered" . . . **Ruthanna Boris and Frank Hobi** end their '54-'55 tour on April 1st in Sedalia, Mo. and return to N.Y. . . . **Angna Enters** has just authored her first fiction novel "Among the Daughters" (Coward-McCann, N.Y.C.).

Leading scenic designers for plays, opera, ballet, screen and TV are represented in the exhibit at the N.Y. City Center Gallery, City Center of Music and Drama from March 2 - April 3 . . . At the 58th St. Branch of the N.Y. Public Library, "30 years of Markova & the dance" is the Apr. exhibit.

Alicia Markova is set to open the Genoa Internat'l Dance Festival the week of June 22 . . . **Margot Fonteyn** and her husband Dr. Roberto Arias, honeymooned on his yacht off the Bahamas . . . **Anna Sokolow** will teach in Zurich this summer at the Swiss Assoc. for Dancers & Gymnasts, July 20-Aug. 5 . . . **Maria Tallchief,** whose contract with Ballet Theatre expires April 18 when the company is in Montreal, will fly directly to Marseilles to rejoin N.Y.C. Ballet and finish the European tour with them . . . Met Opera prima ballerina, **Mia Slavenska,** has recently been named "One of the ten best chapeaued women in America" . . . **Erik Bruhn** will rejoin his native Danish Royal Ballet for the Festival Week in Copenhagen May 22-28, at the end of the Ballet Theatre Met Opera season . . . **Arlouine Case,** one of the original members of the N.Y.C. Ballet, left the co. at the close of its City Center season to become the wife of Captain Wm. C. Burns of West Point on March 19 . . . **Judith Arnas** visited in N.Y. en route from her native Guatamala to England to attend the Sadler's Wells School.

Francis Mason, well-known DANCE Magazine Associate, author and radio commentator, sailed to Yugoslavia in Feb. to take up residence there for two years as Information Officer in the American Consulate in Belgrade . . . **Pearl Primus** became the mother of a baby boy named Onwin on Jan. 19 . . . **Teresita Osta** was guest artist with the Buffalo Sym. Orch. on March 11.

Anthony Mordente is soloist with the Radio City corps de ballet in a show called "Happy Rhythms" . . . **Lynda Lynch,** 17 year old daughter of Radio City's Publicity Dir. is dancing in "Pajama Game" . . . The Persian Room of the Plaza last month featured **Mata and Hari.**

JUILLIARD DANCE THEATRE

The well-kept secret at N.Y.'s Juilliard School of Music, has been the forming and rehearsing of a new modern dance company under the direction of **Doris Humphrey.** (It was not enough of a secret to keep us away, however, and we have the whole account for you on p. 24 of this issue.) The company's initial performances will be on Apr. 19 & 20 at Juilliard. Although tickets for these 2 performances may be obtained without charge by writing to the school (120 Claremont Ave., N.Y. 27) is is hoped that friends of the dance will support through donations.

IN CANADA

The Canadian Ballet, forced by financial losses to cancel the last half of its U.S. tour, will return to N.Y. for an engagement at the Bk'lyn Academy of Music, Mar. 25 & 25, where advance sales were reported to be good. The William Morris Agency is already making next year's plans for the co. which they hope will include tours in such places as Australia, So. Africa and Israel . . . a "Ballet Fun Fair" sponsored by the Canadian Dance Teacher's Assoc., was held Mar. 11 & 12 at the Carpenters Union Hall, Toronto, with proceeds going to the Canadian Nat'l Ballet . . . French mime **Marcel Marceau,** assisted by **Gilles Segal,** was a great success in his brief Mar. engagement in Montreal . . . **Adam Darius** choreographed, directed and wrote the music and scenario for "Augustina," a fantastic play, presented in Toronto, Feb. 9. **Melissa Hayden** will guest star in the play for its Mar. 27 performance on the Canadian TV show "Scope."

SUMMER IS A COMIN' IN

Faculty for the 1955 Conn. Coll. dance courses July 11 - Aug. 21, will include **Margaret Dietz, Lucas Hoving, Louis Horst, Doris Humphrey, Ruth Ferguson, Theodora Wiesner, Helen Priest Rogers, Thomas Watson, Hazel Johnson, Norman Lloyd.** Application may be made by writing to the Coll., New London, Conn. . . . It is expected that there will be 400 dance students at the Nat'l Music Camp this summer in Interlocken, Mich. **Frances Wright** heads the dance dept. which now has a building of its own . . . **Beaupre,** a summer colony of cultural arts at Lenox, Mass., is owned and directed by **Mildred and Joseph di Lorenzo.**

A dance seminar tour of 8 European countries and Israel will be conducted by **Dvora Lapson,** from July 2 to Sept. 7. The tour is open to all who are interested in folklore, dance and music of different nationalities. For info: Dvora Lapson, c/o General Tours, 595 Madison Ave., N.Y.C. . . The 27th Annual Summer Dance Camp of the Country Dance Society of America will be held Aug. 7-28 at Pinewoods, Long

Pond, Mass. A large staff of callers, teachers and musicians will be directed by **May Gadd** . . . Wilderness Ballet Camp which is managed by **Rita Warne** and **Aylmer MacDonald** of the Toronto Ballet School, will have its regular summer season on Aylen Lake in Algonquin Park.

Two new features of the annual June Course at the **Martha Graham School** will be a course in Dance Composition taught by **Louis Horst**, and one in Labanotation. Faculty for the elementary, intermediate and advanced technique classes will be **Martha Graham, Helen McGehee, Robert Cohan** and the Martha Graham Co . . . In view of the large need for qualified summer dance counselors, the YM-YWHA will sponsor a Workshop for Dance Counselors, to be held on Thursdays, April 21 thru June 9, **Elizabeth Polk**, Dir. For info write Lucile Brahms Nathanson, YM-YWHA, Lex. Ave. and 92nd St., N.Y.C.

MORE EAR TO THE GROUND

Fred Astaire will be Ed Sullivan's guest on Apr. 3 Toast of the Town; on the 10th **Ballet Theatre** will perform an 8-minute version of **David Lichine's** "Graduation Ball" . . . **The Jose Limon Co.**, touring since Feb. 19, was featured on the Toronto TV show "Scope" on Mar. 6. They will be featured in the U. of Ill. Contemporary Arts Festival, March 23, before they return to N. Y. . . . **Ballets Espagnols Teresa & Luisillo** opened March 18 in Caracas, Venezuela, launching a Latin Am. tour after which they will return to this country for a fall tour.

"Ankles Aweigh," the **Tony Charmoli** choreographed musical, is scheduled to open in Boston March 29, stay there till April 9 and wend its way toward B'way for an April 18 opening . . . **Peter Gennaro** is set to do choreography for new musical "7th Heaven" . . . **Bob Fosse** busy as choreographer of "Damm Yankee" is assisted by **Zoya Leporska** . . . **Don Redlich**, dancer in last season's "Golden Apple," choreographed Jean Anouilh's "Thieves' Carnival" at the Cherry Lane Theatre.

MERENGUE DAY

On March 13, the Merengue was presented during the evening at the Chateau Madrid, the Tavern on the Green and on TV WATV, having been formally introduced to more than 200 ballroom dancers at the Hotel Astor at noon. This event was sponsored by the N.Y. Society of Teachers of Dancing, DANCE Magazine and the Dominican Republic Gov. **Albert and Josephine Butler** demonstrated the official version of the Merengue.

LONDON FESTIVAL BALLET

London Festival Ballet ended a 19-week tour of the U.S. and Canada with a glittering gross of $885,000 at the box office and a generally affirmative press. Unfortunately, the actual profit was not so glittering, due to a debt with which the co. came to this country (and half of which they were able to write off after the tour) and the fact that the company of 65 with the addition of musicians brought the number of travellers to an expensive 100. On March 2 the co. sailed for home and a much needed rest before resuming engagements in Barcelona, Spain, on May 8. They will be back in London's Festival Hall late June or July.

L'HISTOIRE DU SOLDAT

An interesting combination of talent will present a one night performance of Stravinsky's "L'Histoire du Soldat" on March 28 at the Phoenix Theatre. **Paul Draper** will do the role of the Soldier, **Edward Caton**, who also choreographs the work, will be the Devil, and **Janice Rule**, (of "Picnic" and "Flowering Peach" fame) will dance the role of the Princess. Franchot Tone will narrate and musicians from the CBS orchestra will perform the complicated score

"INVITATION" TO COME AT LAST?

The much publicized and much more postponed "Invitation to the Dance" is **tentatively** scheduled by MGM for national release sometime after the first of June. It now contains 3 sequences; 2 of the 4 English-made sequences have been completely rejected and a new one filmed in Hollywood. The new set-up is: "Circus," "Ring Around the Rosie," (both English made) and the new one "Sinbad the Sailor."

Pearl Lang & Co. will perform on April 13 & 14 at the Cornell U. Arts Festival.

Annabelle Gold will perform on the March 27th Henry St. Playhouse program which she shares with the Orpheus Trio . . . **W. W. Singh & Co.** presented a program of music and dance from India at the B'klyn Museum, March 19 . . . **Donya Feuer, Doris Thurston** and Nocturne Ballets directed by **Casey Reno** and **Katherine Peters**, were guests on the Contemporary Dance Arts program March 6 . . . **Shivaram & Janaki** were presented by Caravan Artists, Mar. 9 at Caravan Hall.

Pearl Primus will present "Living Africa," a program in which she traces the roots of African dance in the New World on May 7 & 8 at the 92nd St. "Y."

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FOLK NEWS

Nearly 400 boys and girls "from the sidewalks of N.Y." who have been coached by **Sally Ray**, will participate in the **2nd Annual International Folk Dance Festival** at the Manhattan Center, N.Y.C. on March 30. The Festival is sponsored by the Boys' Athletic League . . . The winter edition of "The Country Dancer," published by the **Country Dance Society**, carries the announcement of the C.D.S. 1955 Spring Festival to be held April 23 at Barnard Coll. . . . The **Internat'l Folk Music Council's** 8th Annual Conference will be in Oslo, Norway from June 29-July 5.

AROUND THE COUNTRY

The Lester Horton Dance Theatre is scheduled to present its annual "Choreo 55" in April. Another production was staged in March by children from the Lester Horton School, ages 8 to 12.

Gertrude Lippincott directed the March 26 Educational Symposium for the Minneapolis YWCA with **Jane McLean** of Denver as guest teacher. Miss Lippincott's last performance of the season will be in Minneapolis on May 7 . . . The Syracuse U.'s 7th Annual Folk Festival took place on March 12 . . . The Ballet Guild of Greater Miami will perform 4 ballets by **Thomas Armour** in the Dade County Auditorium, April 12 . . . **The Southern Ballet** (Atlanta, Ga.) has its spring season April 14, 15 & 16 at the Atlanta Woman's Club Auditorium.

Margaret Palmer Fisk, who has done a great deal with rhythmic choirs in churches, and is director of the very active Rhythmic Choir of the First Congregational Church in Tacoma, Wash., presented her group as part of the church's Fourth Annual Choir Festival, March 6. Her choir has a repertory of 23 works . . . The newly formed Corpus Christi (Tex.) Ballet Company, organized by **Marguerite Olstowski** and **Ella Illsie**, will perform this spring with the Corpus Christi Symphony Orchestra under the direction of Jacque Singer . . . The Toledo (Ohio) Modern Dance Club, a non-profit organization which meets under the direction of **Rossie Gilmore** at the Toledo YWCA, will perform "Glass City Ballet," April 14 & 18.

The Grand Prize winner of Dr. Luba Morgan's What "A Dancer's Prayer" Means to Me Contest is **Germaine Grimes** of the Lera Rae Dance School, with 15 honorable mentions going to dance students from around the country . . . **Stanley Herbert's** Dance Concertante group, headed by **LaVerne Meyering, Betty McRoberts** and **Herbert**, were to perform March 27 at Missouri Univ. in Columbia . . . The initial engagement of the **Contemporary Dancers of San Francisco**, on Feb. 25 benefitted the new Contemporary Dancers Guild.

IN THE SCHOOLS

A Smith Coll. dance program, directed by **Joy von R. Dewey** and **Joan Ford**, was

given March 10. Participants included dance students in the Theatre Dept., members of the dance group and 4 Amherst students, in original choreography . . . Barnard Coll., and Teachers Coll. of Columbia U. co-sponsored a modern dance workshop on March 12 under the direction of distinguished modern dance pedagogue **Prof. Margaret H'Doubler** . . . Due to the great interest aroused by the first Nat'l Conference on the Creative Teaching of Dance for Children at the 92nd St. "Y" this winter, the committee is happy to announce plans for a 2nd conference to be held Dec. 27 & 28 of this year at the "Y".

Two Music for Dancers courses taught by **Peggy Neeld** are now being offered at Irving Burton's Studio, 1024 6th Ave., N.Y. . . . **Fernando Ramos,** a former partner to the late Argentinita, has joined the staff of the Roye Dodge School . . . **Nimura** presented a Feb. showing of a new ballet commissioned by composer Aron Avshalamoff. Dancers were Nimura, **Gemze de Lappe, Dean Crane, Yukio Shimoda** and the **Seitz twins.**

Anton Dolin taught a class at Jimmy Kenny's Studio in Devon, Pa. in Feb. . . . **Leon Danielian** taught a master class at the Rickard School, Los Angeles, on Feb. 24 . . . **Michael Maule** was guest teacher at the Charles Ryburn school in Kingsport, Tenn., Feb. 5. . . . Trenton, N.J.'s Kiernan School is preparing for a June performance of "Giselle" directed by **Francis Kiernan** . . . **Michael Richards,** dance director of the School of Creative Dance and Arts in East Norwalk, Conn., has formed an adult group which is preparing an Evening of Opera and Dance to be presented in May . . . The **Belle Bender** School of Chicago will conduct July classes.

B.T. IN CHICAGO REVIEWED

For several seasons the **Ballet Theatre** that is known to the country at large has been unknown in New York. New York has seen either a green troupe at the beginning of a tour or guest filled galas like the impending Met season. The robust charm of the company and the progress of the dancers who have developed within it were shown to full advantage in Chicago's Opera House Feb. 28 to Mar. 5.

Ballet Theatre has been criticized as lacking singleness of direction. Of this fault it has made a virtue. Artistically it goes in every direction, displaying a many-faceted repertoire and a wealth of talented dancers. In one week the company danced 19 ballets by 10 different choreographers. The 7 works that were performed several times were repeated, with changed casts. This is a climate which develops individualism.

This season's novelties include a new staging of **Valerie Bettis'** "Streetcar Named Desire," and a revived "Mam'zell Angot" directed by **Massine.**

Streetcar is again a strong ballet, although with a different focus. **Nora Kaye** as Blanche seems to have been left to her own devices, which are very sharp ones. She dominates the ballet where before it was **Franklin's** Stanley who was most memorable. Miss Kaye suggests, but does not quite achieve, the wispiness that Slavenska conveyed, but she digs into the inner torture of the woman. There is a studied sensitivity to nuance in movement. The arabesques that shriek in torture, the pirouettes that writhe with pain are peculiarly her own.

Youskevitch, who has led a patrician life on stage for many years, accomplishes a tour de brute force in portraying Stanley. The disheveled appearance, particularly the undershirt hanging outside the trousers help make a lout of our elegant classicist. But Youskevitch contributes more than a dirty shirt to the characterization and he is more than creditable. **John Kriza** does the role somewhat more convincingly, though neither attains Frederic Franklin's magnificent results.

Christine Mayer is a feminine Stella and dances exceedingly well. **Scott Douglas** is right as Mitch. **Leslie Franzos** makes an impression as she lolls on the stairs and **Joan Fisher** and **George Tomal** as a passionate couple of neighbors.

Since its first presentation Massine has staged "Mam-zell Angot" in England and the redoing has improved the ballet. However, it is still too long and complicated and the story is illogical.

Ruth Ann Koesun is delightful in the title role. **Lupe Serrano,** who alternates, does more with the dancing and less with the gay nonsense. **Eric Braun** and John Kriza, alternate as the barber — once done by Massine and later by Michael Kidd. Braun has explored the role for jumps and Kriza for extra laughs.

The sensation of Angot is Danish **Erik Bruhn** as the caricaturist. His clean, strong dancing is almost an idealization of what male ballet dancing should be.

Sonia Arova, another European visitor, danced the aristocrat with strong technique, but her style is as yet a bit too florid for this company.

Ballet Theatre has revived "Lilac Garden" this year. Nora Kaye resumed her role and dances it with the profound understanding she has for emotionally motivated movement. **Job Sanders** assumes the proper cool dignity as the Man She Must Marry, but the rest of the cast does not achieve the quality of dance which establishes the relationships and creates the heartbreak atmosphere.

"Helen of Troy" also has been revived. As Paris, Youskevitch relaxes into mild comedy, more than he has given the role before. Together with the mad cavorting of John Kriza and the general high jinks the ballet, though not good ballet, is good fun. Arova dances the title role, but lacks

(continued on page 6)

BACKSTAGE TV—B'WAY

BY HANS HOLZER

The **June Taylor Dancers** of the Jackie Gleason Show have been "packaged" into a touring unit of 16 girls who start a nat'l tour next Oct. 3 . . . **James Starbuck,** back from choreographing Paramount's "The Court Jester," will once again choreograph for **Imogene Coca,** as he used to on the "Show of Shows" . . . Captain of the "Pajama Game" dancers **Betty Buday** is receiving talent scout attention . . . **Buzz Miller** of same and **Marc Wilder** of "Kismet" have been signed by Paramount for "Anything Goes," which stars **Jeanmaire** . . . Russell Janey's operetta will need dancers (VA 6-1349) . . . Warner Bros., who control some very large music publishing houses (Witmark, Remick, etc.) have added a division called Dance and Ballet Publications, which will put out notated choreographic scores . . . **Shirley McLean,** who got her first big break when she understudied for Carol Haney, got still another when she stepped in for Betty Grable, who injured a foot and could not dance on the Feb. 17 "Shower of Stars" TV show. Clicko for Shirley . . . **Irene Castle** has moved out to a farm in Arkansas, near her son's home . . . The Florian Zabach TV show will add dancers . . . **Veloz and Yolanda** autobiography expected off the press soon . . . **Van Johnson,** who was in the dancing chorus of the original "Pal Joey" before Hollywood discovered him, has signed **Herb Ross** to create a nightclub act for him . . . **Carol Haney** and **Gwen Verdon** will star in the Loos musical, "Gentlemen Chase Redheads.

Dania Krupska is the choreographer of the pint-sized "Shoestring Revue" at the President Theatre, which has a good chance of staying there for quite a while . . . **Erna Lommes,** who was a well known dancer in Berlin before World War I, has been placed in a poor house . . . "Even Money," planned for the fall, will have dances by **Buster Burnell** . . . Bowden & Barr will have a musical summer tent at the Laurel Race Course in Maryland, and need dancers (205 West 57 St.) . . . The Stork Club TV show is putting in a line of girls (Sally Dawson at PL 3-1940) . . .

New musicals still due this season include "Damn Yankee," "Seventh Heaven" and maybe "Delilah," as well as a possibility of several intimate revues. The latter include "Phoenix '55" at the off-B'way Phoenix Theatre, "Pleasure Dome," produced by Jack Segasture and "Safari" (formerly "Jocularity"), due April 18.

THE END

the limpid beauty of movement that made Diana Adams so enchanting as Helen. One of the best moments in this nonsensical ballet is the dance of **Barbara Lloyd** and **Scott Douglas** as Chrisothemes and Orestes.

"Graduation Ball" is one of the best. Barbara Lloyd, Ruth Ann Koesun and Eric Braun give it the performances of their young lives. There is an abandon in their dancing and an exhilarating accomplishment of the physical problems. This is the most popular ballet on tour. The pirouette competition is done by two new girls, **Susan Borree** and **Joan Fisher** who whirl with more daring than accuracy, but the effect is astounding. Scott Douglas is a chic Drummer. **Fernand Nault** has grown into character roles and he skirts the dangers of too broad humor in the travesty role of the schoolmistress. He is ably partnered by **Charles Bennett**, as the old general.

"Les Sylphides" is another ballet that Ballet Theatre dances better than any other company. Ruth Ann Koesun is immaterially right in the Prelude and Lupe Serrano and Barbara Lloyd make the Mazurka and Waltz float over the woodlands. Erik Bruhn's lyric dancing makes the man's solo beautiful.

The return of Nora Kaye has strengthened Ballet Theatre's dramatic ballets. Her "Fall River Legend" can tear one's heart out.

Alicia Alonso has been with Ballet Theatre for part of every tour. She is unmatched today for a brilliance that is cleaner than mere virtuosity. The miracle of her correct turnout and neat finishing positions is a delight. She completely baffles her public by coming back each season visibly improved when there seemed no room for improvement. She is an adventuresome artist, exploring each role for something new, whether it is a new joke for "La Fille Mal Gardée" or an embellishment to the coda of "Black Swan" or a new step for the Don Quixote variation. Without tampering with a step she has enriched "Theme and Variations."

It is difficult to write about Igor **Youskevitch** because it has already been said that he is ballet's finest male dancer and after saying such a big thing there is no more to say.

Lupe Serrano is the most exciting development. She dances a promising Swan Queen, a smart Theme and Variations, a creditable Myrtha in "Giselle" and a terrific "Don Quixote." She is a very powerful dancer and her pirouettes are heady.

Ruth Ann Koesun has made "Fancy Free" very much her role and has added "La Fille Mal Gardée," the pas de deux in "Interplay," "Billy the Kid" and others noted above. Barbara Lloyd, one of the best dancers in the company has not enough leading roles, but touches everything she does with importance. She is a scene stealer all over the repertoire.

Catherine Horn is dancing the mother in "Fall River," one of the girls in "Fancy Free" and the cowgirl in "Rodeo." Her "Rodeo" has much character and it is interesting to see how different the dance material looks executed by a tall girl.

Her eye-catching red hair is not the only distinction of **Christine Mayer.** She has a strong presence in spite of a natural delicacy. She dances the rancher's daughter in "Rodeo," Helen in "Helen of Troy," Stella in "Streetcar" and figures prominently with a strong technique.

Eric Braun has developed an athletic style and, great physical projection. His entrances are invariably greeted with gasps. He dances principal roles in "Fancy Free," "Interplay," "La Fille Mal Gardée," and "Graduation Ball."

An all around dancer who is successful in an astonishing range of roles is Scott Douglas. The lead in "Rodeo," the sheriff in "Billy the Kid," a sailor in "Fancy Free," "Les Sylphides," "Design with Strings" and many more.

Job Sanders has a temperament, and fine line and he can be most dramatic. This season he manages to make an impression with the often unnoticed role of the leader of the gypsy band in "La Fille Mal Gardée."

There are a number of good male dancers in Ballet Theatre — **Enrique Martinez, Vernon Lusby, Fernand Nault** to name a few.

Several newcomers, **Elisabeth Carroll, Nata Lee, Dolores Rizzo, Leslie Franzos,** and **Darrell Notara** and **Charles Bennet** are making a dent.

Joseph Levine, veteran conductor adds a note of assurance in the orchestra pit. He was assisted this season by **Paul Clamci.** *Ann Barzel*

LONDON DATELINE

Antonio brought his Spanish Ballet back to London on Feb. 22 and attracted a huge and almost hysterical audience. His big eyes, radiant smile, sulky charm and the halting English of his little speeches from the stage, are all calculated to reduce the bobbysoxers to jelly. His dancing has much the same effect on some of London's most respected dance critics.

The present program is an excellent "show" — fast-moving, colourful and put over by a company of girls and boys who are almost incredibly good looking. Antonio himself dances less than before and in general the majesty, fire and beauty of the Spanish dance seems to be taking second place to "show business". This is sad, because Antonio's own dancing is unrivalled and he has some admirable dancers in the company. **Rosita Segovia** has elegance and pride, which contrasts well with the tempestuous vitality of **Carmen Rojas,** who now appears with Antonio in the flamenco numbers. **Paco Ruiz** is another admirable dancer, and the enchanting Jota, "Viva Navarra," by **Victoria Eugenia** and **Antonio de Ronda** "stopped the show" on opening night. For the remainder of the evening, however, these dancers were swallowed up in ensemble numbers, indifferently arranged and more suited to a large revue, musical or film production.

Serge Grigoriev and **Lubov Tchernicheva** have revived the original choreography of "Les Sylphides" for the Sadler's Wells Ballet. It is now being danced with a corps de ballet of 20, as in the original production, with the original Benois setting which Arnold Haskell first acquired for the company before the war. **Margot Fonteyn** is once again dancing in the ballet and it will probably be included in the American repertory . . . **John Cranko's** Verdi ballet, "The Lady and the Fool" — beautiful, theatrical and sad — is going into the Covent Garden repertory . . . **Svetlana Beriosova's** first Odette-Odile in "Le Lac des Cygnes" was a performance of great promise, although she is still not quite strong enough for such a demanding role. If she can add depth to her interpretation as well as strengthen her execution she should be a great dancer one day. At present she suffers from a clamourous public and press who try to insist that she is a great ballerina already . . . **George Kirsta,** designer and impresario, died suddenly in London on Feb. 19. He was associated with the Metropolitan Ballet and after the death of Colonel de Basil attempted to reform the Original Ballet Russe in England. This venture did not meet with success but Kirsta was never daunted and in 1953 launched the Ballet Comique, which also folded after a few months. Shortly before his death he was contemplating the organisation of yet another ballet company. As a designer he was more successful and did some admirable work for ballets and other productions in London, and elsewhere. *Mary Clarke*

REPORT FROM SPAIN

GRANADA: The preparation of the Granada Festival of Dance and Music, to be held from June 20 to July 4, is in full swing and judging from the number of important people and tourists who have announced their arrival, it is going to be a huge success. **Yvette Chauvire, Jean Babilee** and **Natalie Philippart,** plus 20 dancers, will be here for three days and present a new "ballet en blanc" in the Generaliffe Gardens. **Rosario,** with **Roberto Iglesias** and **Aida Ramirez,** will open the festival, present two different programs and a new series of flamenco dances. For three evenings the Dance Section of the "Fet y de las Jons" will present dance music and songs from all over Spain. At the "Corral del Carbon" there will be two "Andalusian Fiestas."

(*continued on page* 87)

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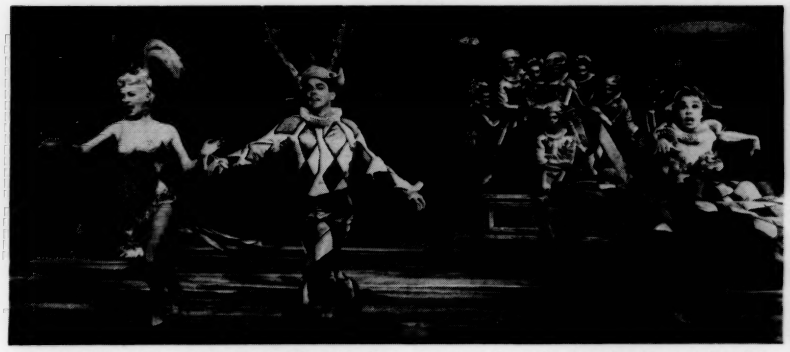
By ARTHUR KNIGHT



Betty Grable, Gower and Marge Champion, in a sequence from the imaginative opening dance which Jack Cole has devised for "Three for the Show."

The same combination that worked together so well to give us *Lili* a year or so ago has convened again to produce *The Glass Slipper* — with the significant addition, this time, of Roland Petit as choreographer. It may be that all these talented people — producer Edwin H. Knopf, director Charles Walters, writer Helen Deutsch, composer Bronislau Kaper, star and *première danseuse* Leslie Caron — were striving just a bit too consciously to recapture that first fine rapture of their earlier effort; but the fact is that in this charming re-staging of the Cinderella story, they have come remarkably close to succeeding. One thing is clear, at any rate: the ballets here are both more inventive and even more cleverly integrated into the story line than were those in *Lili*. In fact, they are the best parts of the film. Apparently surer of his ground now, Walters early in the film permits Caron a brief moment of fantasy in which she imagines herself a princess. As she clambers about the over-sized throne, now stretching, now bending with the awkward grace that is so uniquely hers, the sequence becomes pure enchantment — and a delicious introduction to the more extended dance sequences that follow.

For these, Petit has shown an astonishing grasp of the film medium. An elaborate kitchen ballet, danced by his Les Ballets de Paris company, quite outshines *L'Oeuf à la Coq*, a very popular ballet offered by the Company in concert a few seasons back. There is wit and precision, a quicksilver shifting of patterns that delights the eye and a boldness of movement that quickens the pulse. But, with Miss Deutsch's admirable libretto, it all adds up to something more than a simple exercise in skills. It not only fits into the picture, it actually advances the story along. Not the least of M. Petit's contributions in this connection is his knowing use of non-dancer Wilding, who has obviously had some ballet training, but not much. He gives him simple yet effective movements, substituting a double only for the more bravura passages that are photographed, quite naturally, in long shots.

There are any number of pleasing dance bits scattered throughout the film — Wilding introducing Caron to the intricacies of court dances, a lively polka performed at the court ball, a sylvan solo by Miss Caron. But the balletic highpoint both in *The Glass Slipper* and, it would seem, in Petit's own work to date, is the dream finale. Cinderella believes her Prince is going to marry another, a charmer from the Nile (fetchingly mimed by Liliane Montevecchi). Amidst sombre shadows of blues and blacks, Caron strikes successively just the right note of loss, terror and finally naked despair. Roland Petit has seldom before choreographed on these levels of emotion, and rarely before have these emotions been conveyed to a movie audience so completely in terms of pure dance.

Also a handy man, and one who is getting around plenty these days, is Jack Cole. As is generally now known, he had a hand in the dances for *There's No Business Like Show Business*, choreographing Marilyn Monroe's torrid *Heat Wave* routine, although he was not mentioned in the credits. That explains some of the raised eyebrows at previews of Columbia's *Three for the Show*, also a Jack Cole job. Betty Grable has a number, *Down Boy*, that seems almost a carbon of la Monroe's. Cole's imagination has fashioned a more amusing, more polished and sophisticated routine for the relatively modest Columbia effort than for the Fox musical. He seems to work best with small, smartly paced groups moving in sharp counter-rhythms to each other; and Betty Grable's smiling acceptance of her own sexiness is in closer accord with Cole's amusingly sensual patterns than the all-out, unrelaxed selling of Marilyn Monroe.

In addition to Betty Grable, whose routines are wisely restricted to body twists and leg displays, *Three for the Show* also features the graceful and talented Champions and comedian Jack Lemmon. Based, somewhat incredibly, on a Somerset Maugham play, it tells a backstage story that plumbs new depths of idiocy even for backstage stories. It would be too much to say that the songs (including two old Gershwin favorites) and the dances save the film, but they do much to relieve the tedium. A sprightly Harlequin ballet under the titles contains some of the deftest dancing in the picture. Snatches of Tchaikovsky and Borodin are whipped up into a frothy dream ballet in Cole's best serio-satiric style. The climax of the story, a mad chase to music in which the Champions, Grable and Lemmon all manage to keep missing each other while charging in and out of the rooms of a fashionable duplex apartment, is a model of split-second timing, just the sort of thing that Cole excels in.

The dancing in "The Glass Slipper" includes an elaborate Roland Petit dream ballet in which Leslie Caron, aloft, seeks the Prince, whom she believes to be "the son of the Cook in the palace of the Dook."

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HERE AND THERE

Marilyn Smith and Jonathan Watts (above) are among the interesting young dancers scheduled to appear in Robert Joffrey works at the 92nd St. "Y" on March 24.

The splendid Genoa outdoor theatre (above) plus an indoor auditorium, will accommodate the dance stars and companies scheduled to appear at the Genoa International Dance Festival, June 22-Aug. 5.

The much-publicized RKO film, "Underwater," which made headlines with its underwater premiere and later with a lawsuit concerning the poster of Jane Russell, has a brief but interesting dance sequence in which Miss Russell and Richard Eagen dance the Mambo to the music of "Mambo King" Perez Prado (at the piano).

Emily Frankel and Mark Ryder (above), plus their newly formed Dance Drama Co., appear at the 92nd St. "Y" April 10 & 16.

Choreographer Myra Kinch and partner rehearse for the Feb. 20 "Frontiers of Religion" program (NBC-TV). Miss Kinch & Co. performed on Mar. 20 at the Henry St. Playhouse.

LOOKING AT TELEVISION

WITH ANN BARZEL

Alicia Markova (photographed, above, from the TV screen) was Ed Murrow's guest on "Person to Person" (CBS), March 4.

DANCE Magazine's 1955 Television Dance Awards, which aroused much approval in both TV and dance fields, have already helped to focus the interest of the networks and the audience on dance seen on the small screens as evidenced by the rush of mail and phone calls received at the magazine. *Adventure* (CBS) showed and acknowledged its award on its Feb. program. On Feb. 24 the NBC awards were made on the Steve Allen Show, where Tony Charmoli accepted his *Rudy* from a very respectful Steve Allen and Bambi Linn and Rod Alexander accepted for their producer, Max Liebman. The duo also danced a tribute by way of their delightful "Younger than Spring." *Omnibus*, which has officially received its *Rudy*, is scheduled to acknowledge it on the air on a March program.

"Peter Pan," staged by Jerome Robbins and shown for two happy hours on Producers' Showcase (NBC-March 7), had few actual dance numbers. The most elaborate was an Indian pow-wow led by delectable Sondra Lee. The direction throughout the show, however, was filled with the kind of clever, knowing movement that revealed a character or served well as transition between scenes. That the flying was an achievement of mechanical genius is granted, but the positions set for the fliers, particularly Miss Martin's giddy flights, were dance. It was interesting to note that hands seem to push the air in swimming movements rather than to flutter. The TV cameras managed to make the flying even more magical than it appeared on the stage production.

"The Dance in Religion," presented by *Frontiers of Faith* (NBC-Feb. 20) was a notable TV dance event. The script, written by Walter Terry, was excellent. It expounded the ecstatic basis of religious dance and the fitness of the body to serve as a "temple of faith."

The actual dances by Myra Kinch and her group, however, instead of being the act of faith of the script, were obviously illustrations for a lecture, and took on the dull color of text-book sketches. One reason was the plain, circular-skirted dresses of the girls and the stiff tunics of awkward length, over the tights of the boys. We realize that dignity was the aim, but it did give the air of a demonstration. The dour expression on the faces of the otherwise attractive-looking dancers added to the grim effect.

The first section was devoted to primitive man's imitative and placative movements. It included undulating arms for water and wind, high jumps for lightning and easily identified animal imitations.

The Inca Sun Worship looked like a college-girl orchesis number. The Whirling Dervish was anything but ecstatic. Dances of ancient Israel, specifically King David dancing before the Ark, consisted of simple steps, arms in the conventional stiff positions of modern dance class, set to East European music of the ghetto — hardly authentic.

The section called Prayers in Dance lacked imagination. The prayers consisted of walking with gestures and attitudes of supplication and meditation — palms pressed together and eyes raised heavenward, and, of course, much kneeling.

For the Christian religious dances the barefoot boys put on shoes. There was a demonstration of Shaker dancing. The Dance of Annunciation had a very "moderne" look. There was also a Dance of the Cross, with much crossing of arms in various ways and an interpretation in movement of *A Mighty Fortress is our God.*

There was interesting material and much thought in this program. It was too bad that the end result never reached the ecstasy that the script promised. The approach used, that of interpreting word prayers, was a stumbling block, for one dances to his God when words fail and there should have been a lyrical, passionate note throughout rather than the suggestion of dignified ritual. On the other hand, such a presentation as this undoubtedly reached a very large audience which never even imagined the idea of religion and dance being related, and they may have benefited from the academic-educational style approach.

Adventure (CBS-Feb. 20) used the John Butler group again to illustrate a lesson in racial and individual characteristics. The dancers donned masks and shifted formations to show how pools of genes determine characteristics. It was nice to see good dancers moving around. One cannot criticize choreography that is not bound by the laws of composition, but by the laws of genes, but one can suggest that this simple lesson in biology could be taught more economically by one paragraph carefully written in the vernacular. I, too, am interested in dancers having jobs. However, modern dance is ill-served by being presented in such drab situations.

Wally Cox takes dance instruction from choreographer John Butler in preparation for NBC Opera Theatre's Feb. 27 production of Molière's "The Would-Be-Gentleman."

Alicia Markova was visited by Ed Murrow on *Person to Person* (CBS) on March 4. Because Markova is personally an unusual individual, she made the ballerina just as exotic a creature off-stage as on. The audience was impressed with Markova's 98 pounds, her devotion to work and learned to respect the ritual of putting on a tiny toe shoe.

Personality is an unaccountable ingredient and an old routine can appear fresh if there is personal spice. That is what happened when Bob Herget made an ordinary tap number for the Sid Caesar cinema-musical spoof on Feb. 21. In high hats and tails the dancers, led by Nanette Fabray, did just a good tap number. There were no special effects, no

(*continued on page* 62)

Ray Bolger and Sylvia Lewis were featured on the Max Liebman Feb. 27 "Spectacular."

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April 3	**Pearl Lang & Co.** Central H.S. of Needle Trades; 3:00 p.m.
April 3	**Contemporary Dance Arts Concert** Educational Alliance; 8:30 p.m.
April 10 & 16	**Dance Drama Co. with Emily Frankel & Mark Ryder** 92nd St. YM-YWHA; 2:40 on 10th; 8:40 on 16th
April 13-May 1	**The Ballet Theatre** Metropolitan Opera House
April 13	**Carola Goya & Matteo** B'klyn Academy; 8:30 p.m.
April 16	**Pearl Primus & Co.** Central H.S. of Needle Trades; 8:30 p.m.
April 17	**Nala Najan & Co.** **Walter Nicks & Co.** Henry St. Playhouse; 8:40 p.m.
April 17	**N. Y. Ballet Club** Theatre Studio of the Dance; 3:00 p.m.
April 19 & 20	**Juilliard Dance Theatre** **Doris Humphrey, Dir.** Juilliard School; 8:30 p.m.
April 23 & 24	**Playhouse Dance Co.** Henry St. Playhouse; 8:40 p.m.
April 24	**Myra Kinch & Co.** 92nd St. YM-YWHA; 8:40 p.m.
April 30	**Edith Stephen & Co.** Henry St. Playhouse; 8:40 p.m.

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BOOK REVIEWS

BALLETS OF TODAY, Being a Second Supplement to the Complete Book of Ballets.

By Cyril Beaumont.

Putnam, London, 1954; 21*s.*

Reviewed by Mary Clarke

Cyril Beaumont's latest book is up to his own highest standards, which means it is a very good book indeed. It is in the nature of a second supplement to the indispensable *Complete Book* and is arranged in the same fashion. The ballets are grouped under the name of their choreographers and each section is introduced with a brief, but informative biographical sketch of the choreographer in question. The present volume deals with 42 ballets which have been produced since 1945 — the work of 13 choreographers. Each work is described in detail and then the various merits or points of interest are considered critically. The ballets included are the personal choice of Mr. Beaumont and, naturally, ballets with novel features, original and interesting scenarios, or remarkable decorative qualities lend themselves more easily to this sort of treatment than do abstract works of pure dancing presented in simple, or practice costume. This may explain the fact that only three ballets by Balanchine are included, compared with ten by Roland Petit. (The essay on *Carmen* is one of the best Mr. Beaumont has ever penned.) Originally, Mr. Beaumont's manuscript was twice as long and he was persuaded by his publishers to divide it into two books. The present volume is 239 pages long and contains 49 admirable illustrations, photographs of all the ballets and of the choreographers who have not been included in the two previous volumes. The choreographers considered in *Ballets of Today* are: Frederick Ashton, George Balanchine, Janine Charrat, John Cranko, Birgit Cullberg, Agnes de Mille, Ninette de Valois, Walter Gore, Andree Howard, Roland Petit, Ana Ricarda, Jerome Robbins and John Taras. The next volume which will, presumably, fill in the gaps (of which the most striking is Robert Helpmann), is promised for the autumn and will be eagerly awaited by those readers who are already finding *Ballets of Today* as indispensable, and fascinating, as its predecessors.

(*continued on page* 72)

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REVIEWS

BY DORIS HERING

London's Festival Ballet
February 18 and 19, 1955
Brooklyn Academy of Music

The prime requisite for a ballet company is a fundamental esthetic premise . . . a philosophical reason for being.

From this central force emanates the choice of repertoire, and more important, a unified way of dancing. Without it the artists have no secure frame of reference from which to proceed, and so they ride their personal clichés. The result is a collection of soloists who emerge more important than the ballets in which they perform.

Judging from its three programs at the Brooklyn Academy of Music, this is exactly the situation with London's Festival Ballet. Under the artistic direction of Anton Dolin, the Ballet seems to be an aggregation of conventional works conventionally mounted and studded with fascinating but often untamed talents.

Fascinating, almost in a macabre way, was Guest Artist, Tamara Toumanova. With no one to guide her, Toumanova has managed to mould herself into a caricature of an early Twentieth Century Prima Ballerina Assolutissima. As La Esmeralda and as the Swan Queen, she stalked ponderously about, spearing the floor with her arabesques; fiercely planting her turns; making short shrift of her partners, John Gilpin and the excellent Nicholai Polajenko. Her vulgarization of the grand manner was so consistent in every leaden detail that there was something almost touching about it. For she did seem sincere, and her technique is still quite wonderful.

Far more winning in their sincerity were the Festival Ballet's other Guest Artists, Nora Kovach and Istvan Rabovsky. Fokine's *Scheherazade* framed the partners. And *Prince Igor* was Rabovsky's solo vehicle. In style, this husband-and-wife team reminds us very much of the dancers featured in films of Soviet Ballet. They have the same openly emotional, guileless way of acting.

In *Scheherazade* they gobbled each other up with relish, and although the result was more Slavic than Oriental, it had a certain rough hewn theatrical honesty.

By now everyone probably knows that Rabovsky is a phenomenal acrobatic dancer. His portrayal of the Chief Polovtsian Warrior in *Prince Igor* was vivid, masculine, and convincing. And although he is given a disproportionate opportunity to display his astounding technical tricks, there is no arrogance in his dancing.

The featured dancers of the Festival Ballet all seem a little like transients. They carry the strong evidence of their former affiliations and have nothing that really smacks of the Festival Ballet. This is true of Toumanova and Kovach and Rabovsky, and it is also true of Violette Verdy and Toni Lander.

Violette Verdy, who derives from the Roland Petit Ballets de Paris, is the prototype of the French soubrette. As Fleur-de-Lys in *La Esmeralda* and in her *Nutcracker Pas de Deux* with John Gilpin she displayed a hummingbird brilliance which has become unnecessarily fussed up with surface detail.

Toni Lander's Royal Danish Ballet training is a valuable heritage. In fact, one wishes that her style could become a model for the rest of the London Festival Company. It has a radiant modesty to which they are temperamentally suited.

The beauty of her dancing comes from its directness of muscular attack, its simplicity of bearing, and a subtle sense of spring that makes each phrase seem newly spontaneous. Her sweet feminine quality in *Napoli* brought out an extra measure of gallantry from her partner, Oleg Briansky.

Napoli, which is one of the few unfamiliar works presented by the Festival Ballet during its New York stay, was adapted by Harold Lander from the original Bournonville work. It is a series of folk-flavored divertissements that showed its choreographer to be master of a quality that might be termed "inner quickness," an ability to take a classic phrase; and by effecting subtle changes in direction and rhythm, make it seem delightfully fresh. From a pure dance point of view, *Napoli* was perhaps the most accomplished piece of choreography on the program.

Also new to American audiences was Act II of *La Esmeralda*, a heavy-handed chain of divertissements by Nicholas Beriosoff and with poison-hued sets and costumes by Nicola Benois.

Michael Charnley was responsible for two new ballets — *Alice in Wonderland* and *Symphony for Fun*. The latter was a British public school approach to American jazz idiom. But it did give one a chance to see some of the company's second soloists in extended dance phrases. Among these were the attractive Jeannette Minty and Anita Landa.

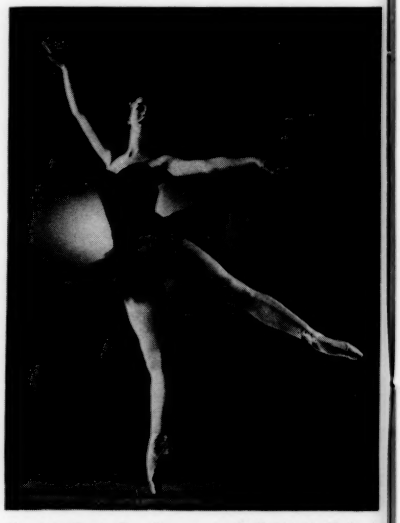
They were joined by John Gilpin, who also partnered the leading female dancers and was given the male lead in *Les Sylphides*. Mr. Gilpin could be an impressive dancer. But like so many of the Festival Ballet's performers, he is allowed to follow personal exaggerations — in his case a spread-back arabesque, which constantly arrests his line.

Charnley's *Alice in Wonderland* was a literal pictorialization of the Lewis Carroll tale. It's danced portions sorely needed the sense of humor inherent in Anton Dolin's offstage narration. As Alice, Monica Leigh was fresh and appealing.

It was exciting to see *Petrouchka* again, for we have always felt that it is a great work. The Festival Ballet version, headed by Keith Beckett, Anita Landa, and Louis Godfrey, had warmth and emotional depth. Its re-staging by Nicholas Beriosoff is by far the most successful of the Fokine revivals.

If the Festival Ballet can arrive at some awareness of style in this ballet, there is no reason why it cannot achieve this in other works. The secret lies, of course, in a healthy respect for the intent of the choreographer and of using the dancers as a means of communicating his intent, instead of merely communicating themselves. Dancers are the most pliable people in the world — and surely the most conscientious. But they do need a purposeful directorial hand.

(*continued on page* 68)



Lovely Toni Lander, one of Festival Ballet's leading dancers, made a highly favorable impression during the company's recent U.S. tour.

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on the cover..

Nora Kaye and Hugh Laing, both returned to Ballet Theatre after years with other organizations, appear in Antony Tudor's "Romeo and Juliet," one of the numerous Tudor, Massine, de Mille and Lichine revivals to be presented at Ballet Theatre's 15th Anniversary Gala Season. The engagement, at the Metropolitan Opera House, extends from April 12 through May 1. Photo by Gjon Mili.

Meet the Marquis

The Marquis de Cuevas and his ballet company reflect the splendors of another era. His fascinating story is told by brilliant young writer, Isabel Joy Aronin.

Escudero in the States

Another exclusive — a distinctive DANCE Magazine photo coverage of the master of gypsy dancers as he appeared on and off-stage in the U. S.

Virginia Tanner Writes

Creative dance for children is often talked about, but not always understood. We begin a series of studies on its mechanics and materials with an illustrated article by the well-known teacher, Virginia Tanner.

a distinguished critic writes of a local company whose spirit is "progressive, creative and inquiring"

the san francisco ballet

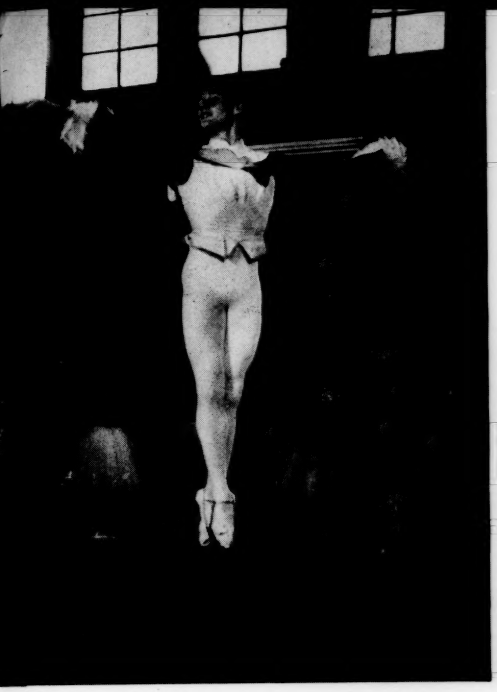
by ALFRED FRANKENSTEIN

photos by BOB WILLOUGHBY

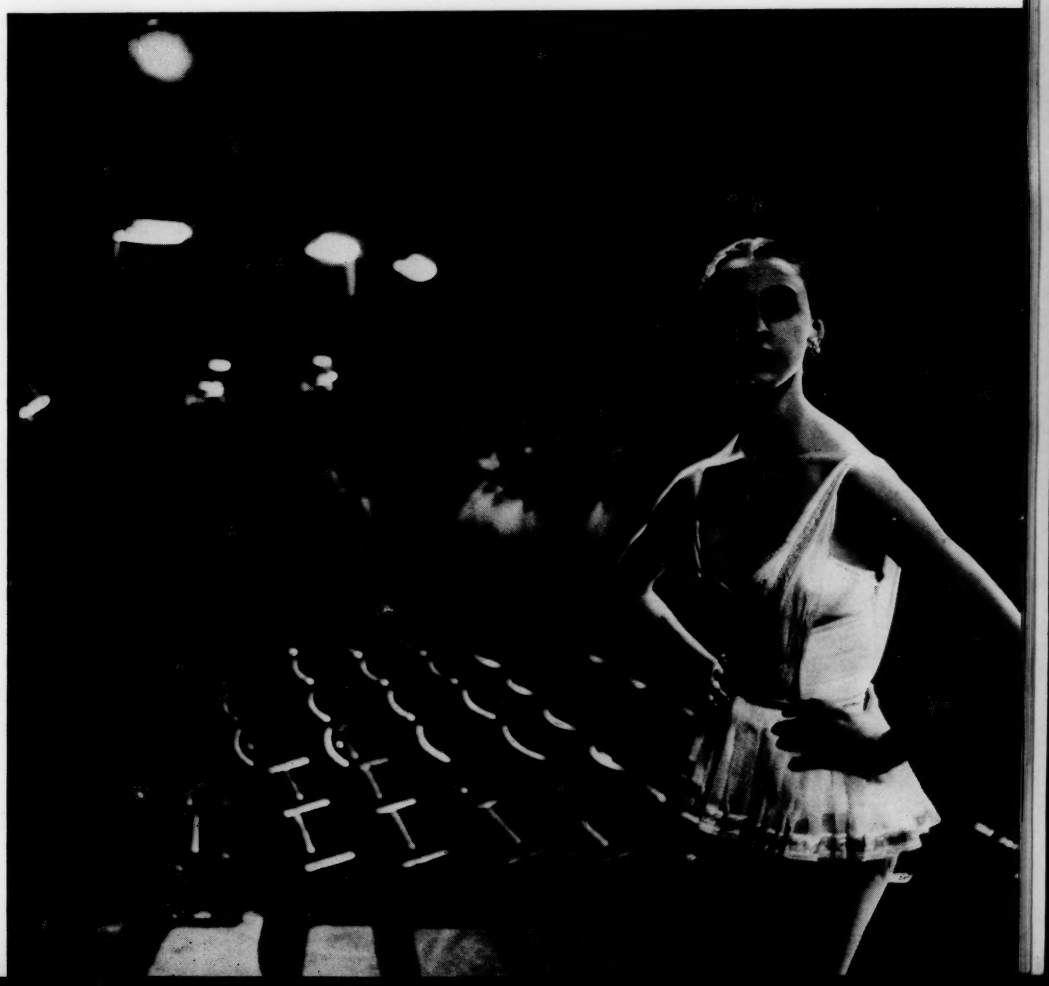
Nineteen thirty-three is the magic year in the history of modern ballet. It is, perhaps, the only year on the world's calendar to have a ballet company named after it, and while Balanchine's Ballets 1933 did not outlast the twelvemonth, other balletic manifestations of that heroic period are still reverberating with the highest significance. This was the year in which the Monte Carlo was launched on its first international tour, and the year in which the School of American Ballet opened its doors. In 1933, likewise, the San Francisco Ballet, then known as the San Francisco Opera Ballet, was founded and gave its first presentations. This means that the San Francisco company, permanently domiciled as far from the center of the American theater as one can get and still remain on the same continent, is the oldest performing ballet organization in the United States.

What brought it about was a very successful choreographic *Coq d'Or* which Adolph Bolm had given at the Teatro Colon in Buenos Aires. Gaetano Merola, founder and general director of the San Francisco Opera Company, saw this and invited Bolm to establish a ballet as part of his own organization. To feed the company with dancers and keep it going in the long off-season, the San Francisco Opera Company also set up a school with Bolm at its head, and this has grown until today it is the country's second largest teaching institution in its field. *(continued on page 19)*

Above: Members of the San Francisco Ballet, loaded down with costumes, cross in front of the San Francisco Opera House, the company's performing home. Below: A meeting of the leading creative and executive forces of the S.F. Ballet; — L. to R.: James Graham-Luján, Artistic Director; Harold Christensen, School Director; Lew Christensen, Company Director.



Left: Soloist Conrad Ludlow warms up at rehearsal. Below: Nancy Johnson in costume for the lead in Lew Christensen's newest ballet "The Beauty and the Shepherd."



Bolm did many things beside ballets for the opera. He staged many independent programs of his own, including a Bach cycle, an iron foundry ballet, and the only *El Amor Brujo* which this town has ever seen. He left in 1936 as the result of disagreements with the opera company's management, and Serge Oukrainsky took over as operatic choreographer. Oukrainsky brought in Willam Christensen as *premier danseur*, and Christensen brought along his pupil, Janet Reed. Two years later, Christensen succeeded Oukrainsky as choreographer.

The three Christensen brothers — Willam, Lew, and Harold — had been dancing in vaudeville for some years; later Harold and Lew joined the Ballet Caravan while Willam went to Portland, Oregon, to establish a school of his own. When Willam took the helm of the San Francisco Opera Ballet in 1938, he inaugurated a Christensen era which is still going strong.

The company began to tour. Reaching out from San Francisco, it covered a great part of the Far West. Innumerable dancers — Janet Reed, Jacqueline Martin, Jocelyn Vollmar, James Starbuck, Harold Lang, and many others — began to emerge from the San Francisco Ballet to take their places, briefly or permanently, with eastern companies. A signal achievement of Willam Christensen's early years was the revival of full-evening ballets in their complete form. First was *Coppelia*, in 1939; then came *Swan Lake*, in 1940, and *The Nutcracker*, in 1944. *The Nutcracker* is still very much in the company's active repertoire and is an annual Christmas observance.

Top row: Soloist Sally Bailey in "Heuriger" costume; and Gloria Cancilla with Carlos Cavagal. Second row: Fiona Feurstner; and Gordon Paxman in his "Nutcracker" costume. Third row: Bené Arnold in "Nutcracker" costume. Fourth row: Christine Bering; Suki Schorer and Tillie Abbe. Bottom row: Louise Lawler; 18 year old Virginia Johnson dressed as Cupid in "Con Amore."

The war years were thin. Male dancers were hard to find; touring was difficult; spectacular productions at the opera were greatly curtailed. In 1943, therefore, the ballet and the opera company were separated so far as administration is concerned, although the reorganized San Francisco Ballet has continued to provide all the choreography for the San Francisco Opera Company's productions, and has done at least one spectacular thing of its own on the opera schedule — the revival of Beethoven's *Prometheus* given on a double bill with *Elektra* in 1953.

Harold Christensen and Ruby Asquith had joined the company in 1940, and they remain among the principal figures in the school, of which Harold is now director; Miss Asquith was the company's *prima ballerina* for several very distinguished seasons, but retired from active participation on the stage not long after her marriage to Harold. Lew Christensen joined the company permanently in 1948, bringing with him ballets like *Jinx* and *Filling Station*, which he had originally created for various New York companies. He remains as director of the performing organization, his brother Willam having resigned in 1951 to become professor of ballet at the University of Utah, occupying the first academic chair of its kind ever established. Willam occasionally returns, however, to serve as choreographer for the San Francisco Opera.

Many other aspects of the history might be dealt with — the long list of ballets presented, of dancers starred, of promotional ventures begun and ended, at least one of them disastrously — but this is not the place for a detailed record of that kind. Several other aspects of the history must be mentioned, however.

In 1950 the company's productions began to take on a new character — a lightness, a subtlety, a whimsicality and sophistication they had never

(over)

had before. Typical of this is *Con Amore*, a ballet to a score derived from Rossini, costumed after theatrical plates of the 1830's, and employing a most amusing plot wherein two unrelated incidents — one having to do with an irresistible male in an Amazon camp and the other with an amorous lady and her superfluity of lovers — are tied together and resolved by the god of love. The source of such ideas is James Graham-Luján, who became the company's artistic director in the year mentioned. A graduate of the University of Texas, a former lieutenant of Lincoln Kirstein, translator of Lorca and poet in his own right, Luján has brought the company's work a sensitivity and cultivation that have never been properly recognized, especially outside San Francisco.

Another historic event was the establishment, in 1952, of a working collaboration with the New York City Ballet. This has led to a very important series of exchanges, mostly of repertoire but also of personnel, between the two organizations. Lew Christensen was, until recently, administrative director of the New York City Ballet, as well as director of the San Francisco organization. Thanks to this collaboration, New York recently saw the above-mentioned *Con Amore*, while San Francisco will shortly see Lew Christensen's version of *Renard*, with the New York settings by Esteban Francés.

Lew Christensen speaks to members of the children's class at the flourishing San Francisco Ballet School.

At this moment, the San Francisco Ballet has an active repertoire of fourteen works. These, with their choreographers, composers, and designers, if any, are as follows:

A la Françaix—Balanchine, Françaix; *Ballettino*—Lew Christensen, Vivaldi, Lourier; *Beauty and the Shepherd*—Lew Christensen, Gluck, Hartley; *Con Amore*—Lew Christensen, Rossini, Martin; *Concerto Barocco*—Balanchine, Bach, Berman; *The Dryad*—Lew Christensen, Schubert, Tanning; *Le Gourmand*—Lew Christensen, Mozart, Weisgard; *Heuriger*—Lew Christensen, Mozart, Requet; *Nothing Doing Bar*—Willam Christensen, Milhaud, Macouillard; *The Nutcracker*—Lew Christensen, Tschaikowsky, Weisgard; *Serenade*—Balanchine, Tschaikowsky; *Swan Lake*—Balanchine, Tschaikowsky, Hartley; *Parranda*—Willam Christensen, Gould, Sotomayor; *Prometheus*—Willam Christensen, Beethoven.

About half of these ballets have been created in San Francisco, and they have, among other things, employed the services of some extremely good local painters, like Russell Hartley (once a student at the San Francisco Ballet School), Antonio Sotomayor, Jacques Requet, and Louis Macouillard. Leonard Weisgard has been brought out from New York to do many distinguished things, scenically speaking, including a remarkable new *Nutcracker* which manages to be quite "modern" in character without losing charm or period feeling.

Forthcoming additions to the repertoire, beside the above-mentioned *Renard*, include *The Instruction of the Noble Savage*, choreography by Christensen to a Mozart divertimento, with a typical Luján scenario wherein an Indian meets up with "civilized" characters of various and sundry types.

The company's present schedule looks like this: It participates in the opera season for nine weeks

The corps de ballet in a moment from "Heuriger," a Christensen ballet choreographed to the music of Mozart.

each year. At Christmas time it gives six *Nutcrackers* in San Francisco and its environs, and during the spring it gives four performances in the city and six in nearby towns, these consisting of varied programs, including new works. It participates in various summer concert series about six times each year; this year it will go as far as Ojai, in Southern California, for three performances, and to Salt Lake City for five. Total number of performances; an even thirty, plus the nine weeks of opera. This is scarcely an extravagant program, and it therefore takes some heroic

(*continued on page* 65)

AT THE BALLET

posed by LILA LEWIS

photographed by JACK MITCHELL

with literary text by ERNIE KOVACS

Ernie Kovacs is none other than the gentleman who leads the merry madness on his own nightly TV show (Dumont; 10:00-11:00). Miss Lewis is a member of the Charles Weidman Company.

1. *Look at the crazy goose!*

5. *What chords! What a Pizzicato! What a cadenza!*

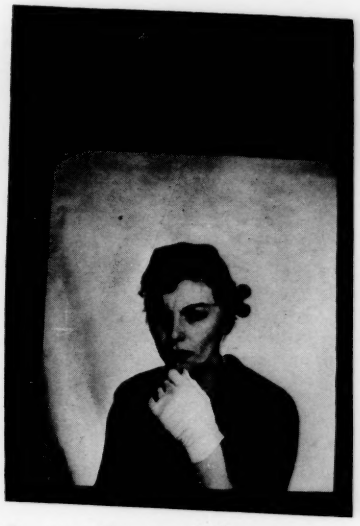
2. *SWAN Lake Ballet? It STILL looks like a goose . . .*

3. *Va-Va-Voom! Are those pants tight! If he bends over . . .*

4. *He DID!*

6. *Ouch, what a clinker!*

7. *If she's a prima ballerina, so is Elsa Maxwell.*



8. *I could swear that's a goose.*

THE END

preview of a new dance company

under Doris Humphrey's direction, the Juilliard Dance Theater solves practical dilemmas of modern dance today

by *DORIS HERING*

Imagine fourteen gifted and completely dedicated young dancers, still in the fresh, pliable late teen years. Imagine the top modern dance choreographer and artistic director of the day working with them five days a week for a whole winter. Imagine a concert of two of her works and a third by a choreographer of comparable stature.

This is a composite portrait of the Juilliard Dance Theater, a fresh new blossom in the modern dance world — a world where impermanence, lack of steady performing opportunity, and hasty rehearsal are the unfortunate rule, rather than the exception.

On April 19 and 20 the Juilliard Dance Theater makes its professional debut in the Concert Hall of the Juilliard School of Music. And in these two concerts lie perhaps its future and the future of the entire modern dance concert structure.

Everyone connected even remotely with the theatre knows that performers learn their craft best in a repertory system. Only by performing can they learn the ways of the stage. The ballet world, despite its economic ups and downs, offers this opportunity. Young ballet dancers can begin in the corps and gradually become soloists and perhaps choreographers.

In the early days of modern dance there were also repertory opportunities. The Denishawn Company, of which Doris Humphrey was a member, engaged in long tours and made regular excursions into vaudeville. The early Humphrey-Weidman and Martha Graham companies also toured extensively.

But most of today's modern dancers cannot find companies in which to grow. Permanent companies are too expensive for individual choreographers to maintain, and so the dancers and choreographers languish seemingly forever in the isolation of the studio.

Anyone who attends modern dance concerts regularly knows how serious this situation really is. For perhaps fifty percent of the modern dance soloists — or those who recruit companies for one or two concerts (only to have the companies disperse immediately thereafter) have technique, seriousness of intent, but little awareness of the special demands and requirements of good theatrical projection.

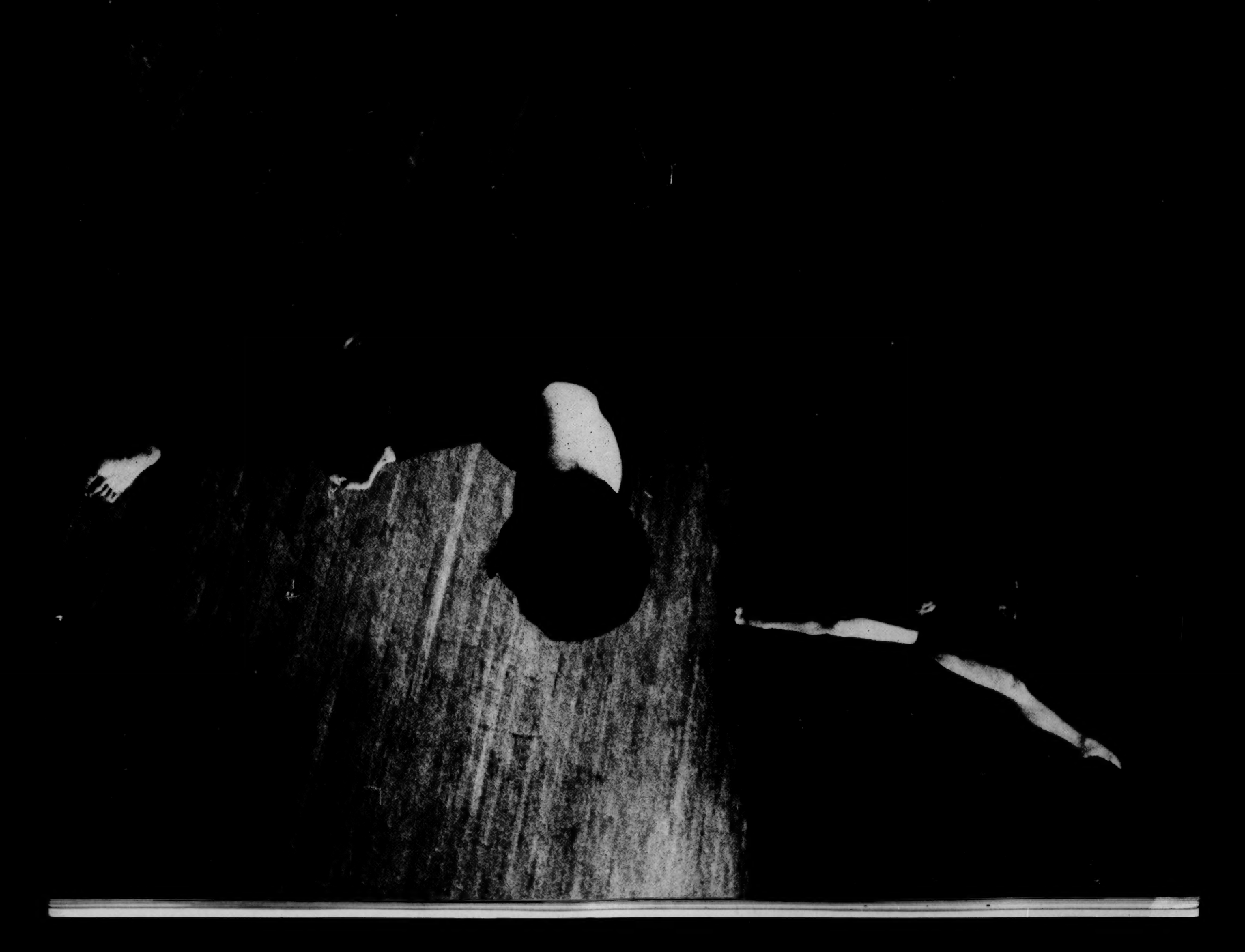
Because she has the deep idealism that comes with experience,

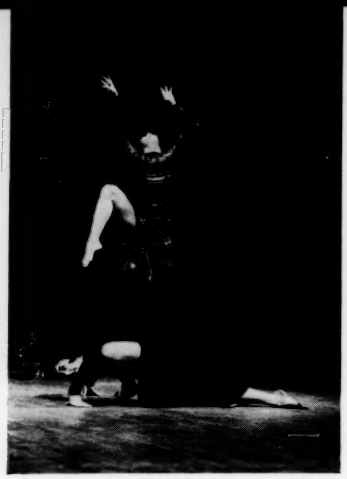
(*continued on page* 27)

Jay Maisel

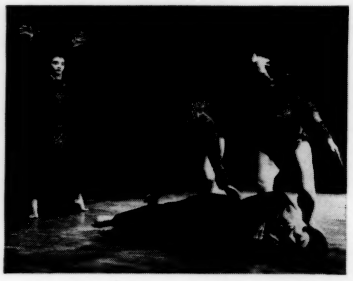
The events in the life of a bee, as told in dance terms. Above: Choreographer Doris Humphrey gives a last minute touch to costumes designed by Pauline Lawrence. Right: A new queen bee (Lola Huth) is born in the opening scene of Miss Humphrey's "Life of the Bee." Far right: The old queen bee (Joyce Trisler) enters to challenge the newly born queen.

below, opposite page: Claude Beaumont





Top to bottom: "Life of the Bee" cont'd: The new queen gradually conquers the old challenger. The members of the hive dispose of the dead queen's body. And life goes on as they all fly from the hive.



photos 1, 3, 5: Jay Maisel; 2, 4: Claude Beaumont

Doris Humphrey, director-choreographer of the Juilliard Dance Theater, decided last year that she would like to train a company of youngsters untouched by long years of working alone in a studio and untouched by the bitterness of the frustrated performer. She discussed her idea with Dr. William Kolodney, head of the Education Department of the 92nd Street YM-YWHA in New York City. The "Y" has long been a champion of concert dance, and so Dr. Kolodney approached the Baroness Bethsabée de Rothschild, whose Foundation for the Arts and Sciences agreed to present a sum of money to Doris Humphrey to help her launch her project.

The Juilliard School of Music, where Miss Humphrey is a staff member in the Department of Dance, agreed to equal the Rothschild contribution and to provide a theatre, a rehearsal space, and its very fine orchestra for the performances.

The rest was up to Doris Humphrey, whose ability as an organizer happily equals that of creator. Last spring she announced open auditions, and more than fifty young dancers responded. She selected sixteen — fourteen regular company members and two understudies. It would be hard to imagine a more fascinating company.

They are completely divergent in appearance. And this, too, is somewhat intentional. For Miss Humphrey did not want them to have the peas-in-a-pod look of a Broadway company. She was interested only in their ability to dance.

Some, like dark-maned Jemina Ben Gal, who is an exchange student from Israel; and Lola Huth, who hails from Virginia Tanner's Children's Dance Theatre in Salt Lake City, are full time students at Juilliard. Others like Jack Spencer and Richard Fitz-Gerald, work full time in business. A few, like Don Redlich and Crystine Lawson, are performing in musical comedy. And still others, like Anna Friedland and Joyce Trisler, teach part time to make ends meet.

None of the dancers is paid for his work with the Juilliard Dance Theater, although this is a situation that will certainly be rectified once the group begins to perform. But none seem to think anything of that. We chatted with a few of the young people and found their morale exceptionally high. All of them feel that it is a signal honor to work with Doris Humphrey. As Melisa Nicolaides summed it up, "Anything having to do with Doris Humphrey is wonderful."

They seem to value not only the rehearsals, but the discussion periods in which they talk with Miss Humphrey about the craft of dance and about their reactions to other dancers' performances. They are completely professional in attitude and discipline. And they have solid confidence in the company's future.

We were particularly impressed with their high intelligence and humility. They seem already to have the stuff that artists are made of.

Here are the dancers with their places of origin: Jemina Ben Gal (Israel), Janet Beyer (New York City), Bruce Carlisle (New York City), Patricia Christopher (San Francisco), Patricia Cooper (Oklahoma City), Jeff Duncan (Longview, Texas), Richard Fitz-Gerald (South Pittsburgh, Tennessee), Anna Friedland (New York City), Lola Huth (Pocatello, Idaho), Crystine Lawson (Santa Monica), Rhoda Levine (New York City), Melisa Nicolaides (New York City), Don Redlich (Winona, Minnesota), Poligena Rogers (New York City), Jack Spencer (New York City), and Joyce Trisler (Los Angeles).

Although she is their prime mentor and inspiration, Doris Humphrey wisely has brought in another choreographer to help prepare her young company for its stage debut. Her excellent choice was Anna Sokolow.

At this writing, Miss Sokolow has been working with the group for only a few weeks, but she finds them exceptionally talented and serious. "They remind me," she says, "of the early modern dance companies, like the Graham company of which I was a member for ten years. They have the same kind of selfless dedication."

By a happy accident, Miss Sokolow's dance for the group is a lightly lyrical one that should contrast with Doris Humphrey's two selections. Called

(*continued on page 62*)

The full-length "Sleeping Beauty" recently premiered in Stockholm, won a gratifying response. Above: Gerd Andersson and Bengt Andersson as Princess Florisse and The Bluebird in Act III.

BALLET IN SWEDEN TODAY AND YESTERDAY

BY LILLIAN MOORE

photos by Enar Merkel Rydberg

In Stockholm, ballet has become front-page news. When *The Sleeping Beauty* was produced at the Swedish Royal Opera early in January, it was treated as an event of international importance. Photographs of the leading dancers graced the first pages of all the city's leading journals, and the criticisms were serious, lengthy, and detailed, as well as gratifyingly enthusiastic. In other words, ballet seems to be assuming a position of major importance in the Swedish capital.

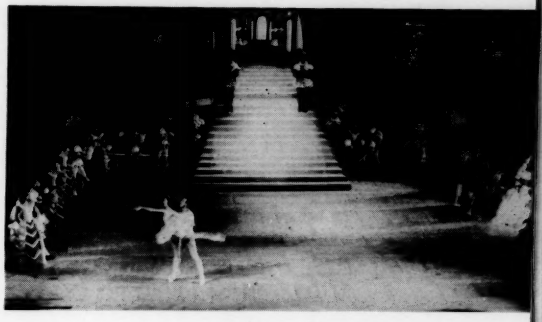
The current full-length production of Tchaikowsky's *Sleeping Beauty*, while not the first one to be presented in Stockholm (it was staged there in 1942 by George Gé) is the first to follow the original Petipa choreography, as recorded by Nicholas Sergueieff. It has been reconstructed and staged by Mary Skeaping, newly-appointed Director of the Royal Opera Ballet. It has lavish and imaginative new decor by Yngve Gamlin, the rich support of the Opera orchestra, and a gifted cast headed by no less than three alternating Auroras: Elsa-Marianne von Rosen, who danced the premiere, Mariane Orlando, the promising young ballerina who attracted so much favorable attention during the Stockholm Festival last summer, and Ellen Rasch.

At the first performance, Prince Florimund was danced by Björn Holmgren, the Lilac Fairy by Anne-Marie Lagerborg, Princess Florisse and the Blue Bird by Gerd Andersson and Bengt Andersson (who, oddly enough, are not related) and Carabosse by Julius Mengarelli. These dancers are the heart of a company which is making a strong effort to achieve standards of international excellence.

Ballet in Sweden has had a decidedly chequered history. Unlike its neighbor, Denmark, it does not have a record of unbroken tradition and steady growth. It got off to a splendid start in the late eighteenth century. Founded a couple of years before the American Revolution, the Swedish Royal Opera was lavishly supported by a magnanimous and enlightened patron, King Gustave III. It had a first-class ballet master, Louis Gallodier, and a fine premier danseur, Antoine Bournonville. The renowned choreographer Charles Louis Didelot, active for many years in Russia, was born in Stockholm and received much of his training there, during Gustave's time. After the King's assassination (Verdi made this tragedy the subject of his opera *The Masked Ball*), Swedish ballet disintegrated fairly rapidly. Bournonville went off to Copenhagen to found the dynasty of dancers and choreographers whose heritage is still the mainstay of the Royal Danish Ballet. Sweden had some good dancers, after that, but most of them were temporary visitors rather than permanent residents,

Above: The Royal Opera House in Stockholm. At right: Settings designed by Yngve Gamlin for the beginning of Act II of "The Sleeping Beauty."

photos courtesy of Swedish-American News Exchange



At right: A performance photo of the Act III Grand Pas de Deux with Mariane Orlando as Princess Aurora and Teddy Rhodin as the Prince. Below left: Julius Mengarelli as Carabosse. Below right: Mary Skeaping, formerly ballet mistress of Sadler's Wells, who was responsible for the staging of "Sleeping Beauty," seen in class with Ellen Rasch and Bjorn Holmgren.

and none of them managed to build up a really strong school and company.

Philippe Taglioni danced there, and married a Swedish girl. It was in Stockholm, in 1804, that his world-famous daughter Marie was born. When Sweden managed to produce a brilliant male dancer of her own, Christian Johannsen, Marie Taglioni, who had met him during a guest appearance in Stockholm, promptly carried him off to dance with her in St. Petersburg. He never came back. He made a splendid career in Russia, and half a century later was one of the first teachers of Anna Pavlova.

August Bournonville, on leave from his permanent post in Copenhagen, staged some of his ballets in Stockholm in the mid-nineteenth century. This was the Swedish ballet's last burst of glory until 1913, when Michel Fokine, at the very height of his fame, left the Diaghilev Ballet and came to work at the Royal Opera. He produced *Les Sylphides, Cléopatra, Le Spectre de la Rose* and other ballets, and though his sojourn in Sweden was all too brief, he left the dancers with fresh courage and inspiration which helped them to develop several artists well known in the international dance world of that period, such as Jenny Hasselquist, Carina Ari, and Jean Borlin. It was Borlin who headed the Ballets Suedois, a progressive experimental company which commissioned many

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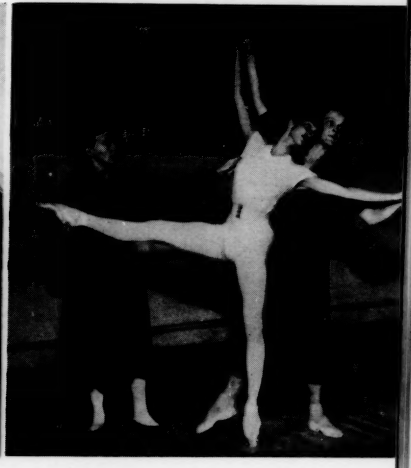


Above: Gustav III, who in the late 18th Century supported the beginnings of the Swedish Ballet. At left: costume design of the opening decade of the 19th century at the Swedish Royal Ballet. Lillian Moore Collection

new ballets and enjoyed considerable success in Paris and London during the 'twenties.

The Stockholm Opera has long maintained its own school, in the beautiful Royal Theatre. It has had good periods and bad; some excellent dancers have been produced; others have fallen into the vices of lassitude and negligence sometimes found in endowed theatres, where engagements, once secured, are more or less for life.

In recent years, and especially since Joel Berglund has been Director of the Royal Opera, there has been a serious effort to improve the standards of the ballet company. In 1949, Antony Tudor was engaged as ballet master. He produced *Lilac Garden, Gala Performance* and a revival of *Giselle,* but, like so many of his predecessors, he remained in Stockholm but one season. Although his ballets have already disappeared from the repertoire, he seems to have left an imprint upon the dancers of the company, who found new incentive and new vitality in working under his direction.

Further experiments were made with guest choreographers, but none was strikingly successful until Mary Skeaping arrived in 1953 to produce *Swan Lake.* A graduate of Sadler's Wells Ballet, she had been ballet mistress of that company until 1950, and had staged works for the Winnipeg Ballet and Ballet Alicia Alonso before going to Stockholm. The popularity of her *Swan Lake* may be judged by the fact that it had more than fifty performances during its first year in the repertoire, and was chosen as a feature of the Stockholm Festival last June. As the result of this solid success, Miss Skeaping was appointed last autumn as Director of the Royal Opera Ballet. Her feeling for period and style, her sense of discipline, her taste, and her wide experience should make her an able leader. *The Sleeping Beauty,* the first new production since her appointment, has met with a general approval which supports that probability.

In selecting a ballet director schooled in the strict balletic tradition and well versed in the classic repertoire, the Royal Opera is not neglecting the more contemporary aspects of ballet, for Sweden has recently discovered a native choreographer of considerable importance, and the Opera has fostered her development. Since 1950 Birgit Cullberg has been one of its principal choreographers. Trained in the Central European school of Kurt Jooss, she has developed a choreographic style which embraces the technical resources of the classic ballet, as well as the broader emotional range of modern dance, but which is devoted principally to the exposition of themes of strong dramatic content. Cullberg's personal idiom seems to bring out the very best in the Swedish dancers (especially such artists as Elsa-Marianne von Rosen and Teddy Rhodin), and her *Miss Julie,* based on Strindberg's controversial play, and the more recent *Medea* are provocative and compelling works which can bear comparison with some of the best in contemporary repertoire.

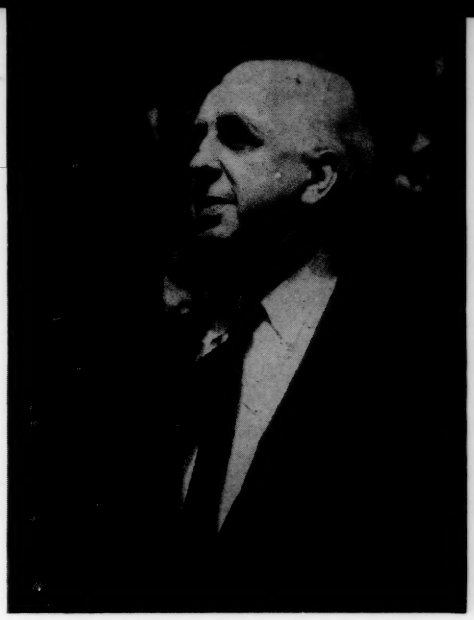
The unusual combination of a Skeaping and a Cullberg, working in the same company, should provide an ideal balance between classic and modern works. It should also provide an unusual breadth of experience for the eager young dancers who are so anxious to help their ballet take its place among the world's great companies.

THE END

LOUIS HORST

WINS THE 4TH ANNUAL

CAPEZIO AWARD



"For his unique contribution to the modern dance as composer, accompanist, teacher, critic and general force for progress."

The above citation, plus $500 *cash award, was presented to Mr. Horst at a March* 15*th luncheon at the St. Regis Hotel, N. Y., presided over by critic John Martin. The New York Times dance critic was also responsible for the following survey of Mr. Horst's life in the luncheon program. (A more complete life story appears in Robert Sabin's series about Louis Horst in the January through April* '53 *issues of DANCE Magazine.)*

In 1915 a young pianist in the orchestra of a vaudeville theatre in San Francisco was called upon by a pair of dancers on the bill to fill in as their musical director for a few days until they could find a replacement for the director they had just fired. He had never played for dancers, but he said he would, since it was for only ten days or so. The dancers were Ruth St. Denis and Ted Shawn, the pianist was Louis Horst, the ten days stretched to ten years and pretty well altered the trend of a whole art.

For forty years Louis Horst has been a dominant figure in the development of the American modern dance, not only directing orchestras, playing the piano and writing music for dancers, but also acting as guide and coach, scold and conscience, teacher, censor, arbiter of taste and general catalyst. When he came upon the scene, the modern dance was only a decade or so from its beginnings, and the presence of a strong mind with a progressive turn and a stubborn sense of discipline could scarcely have failed of effect.

When Martha Graham gave her first New York recital in 1926, he was her pianist, and he remained at her right hand during all the years of her artistic coming of age. In those same richly formative days, he played also for Doris Humphrey and Charles Weidman and Helen Tamiris, who were equally vital figures in the shaping of the new art.

Many other young dancers and choreographers have sought him out since those days for advice and criticism and instruction, knowing in advance that he would be unsparing of their feelings and honest to the point of disillusionment.

He has repeatedly proclaimed his acute disinterest in dancing, and even his strong aversion to it. A few years ago, indeed, he was heard to complain that all this teaching of pre-classic forms and the principles of composition to teen-agers, all this struggling with temperamental performers in the throes of creation, were not really his field at all; that actually he should be sitting in some gemutlich garden on the banks of the Donau, with his dachshunds at his feet, listening to a Viennese orchestra. But of course nobody has ever believed him for a minute. If he is a hard-bitten cynic, he is certainly the warmest and most genuinely optimistic one on record.

His indifference to the art is clearly indicated by his record. He has taught at the Neighborhood Playhouse for twenty-seven years, and for lesser periods at a host of other institutions including the Perry-Mansfield Camp in Colorado, the Bennington School of the Dance, Connecticut College and the Juilliard School.

If he was not actually the first to teach dance composition as such in this country, it would be interesting to know who was. When in 1934 he thought there should be a magazine devoted to the modern dance, he started the "Dance Observer" himself, expecting it to come to an end almost momentarily. Like that temporary job he took as musical director back in San Francisco, it hung on, and is still hanging on nearly twenty-two years later. When the New London Day found it had nobody on its staff equipped to review the performances of the American Dance Festivals at Connecticut College each summer, he took on the assignment, And so forth . . .

It is just this kind of militant indifference that has brought him the Capezio Award as one of the great forces for progress in the American Dance Field. He can complain about it all he pleases; he is stuck with it.

JOHN MARTIN

MAKE THIS
REHEARSAL
VOCAL DANCE
REASONABLE

The first of a series of three photographic explorations in a rent-by-the-hour studio

REHEARSAL CENTRE N. Y. C.

photos by HERB FLATOW text by BETTY DUVAL

PART I

Up the subway steps, out of the darkness, onto a bright, crowded corner of "The Street of Dreams" — West 47th St. in midtown Manhattan. Here's where some dreams begin with a two-bar intro on a studio piano — and others end in a wail of sirens; there are crazy dreams by those who wait in the shadows for the dope peddlers; lost, bygone dreams by the shoddy, run-down ladies, but best of all — dreams for the future by young people hurrying purposefully along to classes, to auditions, and to rehearsals.

We continue west from Broadway toward Eighth Avenue, following a pair of absorbed, attractive youngsters, obviously dancers from their pony tails and their small pack bags, and take an elevator with them at number 268. They disappear behind doors while we catch our bearings.

We have stepped into a rehearsal studio, one of the working, pulsating arteries of show business. This one is called Rehearsal Centre and, as soon becomes clear, it is one of New York's most successful, in spite of being only two years old.

Walking through it on an average day one might find in Studio One that Kid Gavilan is rehearsing his new nightclub act with three lithe, snakelike Cuban dancers; in Two, Tony Charmoli is working out his Hit Parade numbers for next week with six slender, dungaree-clad dancers; in Three, an industrial show for Miller's Hi-Life Beer — weeks of grueling rehearsal for one show in Milwaukee . . . from behind closed doors comes the music from "Pajama Game." The National Company is readying for the tour with a new face in the Carol Haney part — Pat Stanley . . . etc., etc.

Proprietress of Rehearsal Centre is Toni Waiman, a pert, petite and smiling lady once in show business, who still feels that it is her life work.

She and her husband, Phil, have run the Waiman Studios in the Roseland Building on Broadway for nearly twenty years, but when rumors started flying about the building being torn down, they decided to look for new quarters.

Finally, in May of 1953, together with partner Bob Sanders, they found the perfect spot and Toni took over. She wanted the best for the people she loved. New floors were built, air-conditioning and sound-proofing were installed, and twelve good pianos were purchased. Toni insisted on large dressing rooms with plenty of spaces for clothes, and a pleasant, welcoming sitting room.

As part of the standard hourly rental fee, customers may use all the facilities on the premises. But there are added services included without fee. Centre users may collect their mail, get phone messages and consult the bulletin board for auditions.

Most of the people who use Rehearsal Centre feel a personal attachment for Toni and are happy to be included in her "brood." They know if she hears of a part she thinks they'll fit, there will be a quick call from her, or if funds run low, she won't be averse to carrying them on the cuff for a while.

One hard-but-not-often working dance team ran up quite a tab before Christmas and when they came in with a check from a club date to pay up, were handed instead a Merry Christmas card marked "paid in full."

The general clean-up and handyman at Rehearsal Centre is a handsome young Negro who came in one day to ask if he could use an empty studio to vocalize in between engagements. Now he vocalizes, even gets lessons, and is paid, too.

Perhaps the personifications of all that is show business are two youngsters who are regular commuters to Rehearsal Centre. The seventh theatrical generation of the Stones, whose mother, Paula Stone and father, Mike Sloane are Broadway producers, are now studying dancing and singing.

A studio like Rehearsal Centre is a world in itself. Often, what is done here, performed in tights and a torn T-shirt to the music of a tinny phonograph, is more exciting, more adventurous and more spontaneous than the polished performance seen on stage. This is a busy, bustling, perspiring and sometimes inspiring kind of world, peopled with talented, passionate and dedicated young citizens. These people feel chosen, happy to be exhausted from work, grateful to be part of the theatre. They are in love with what they are doing.

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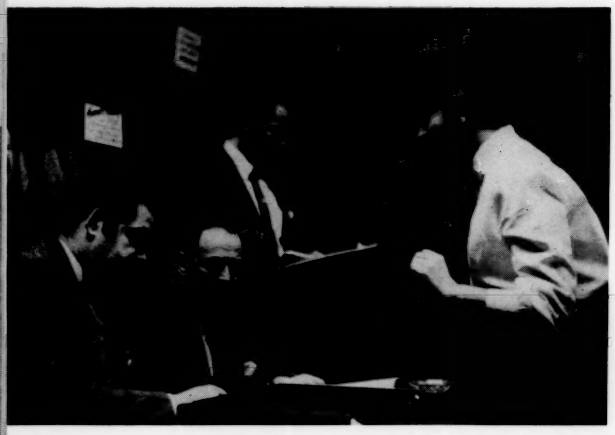
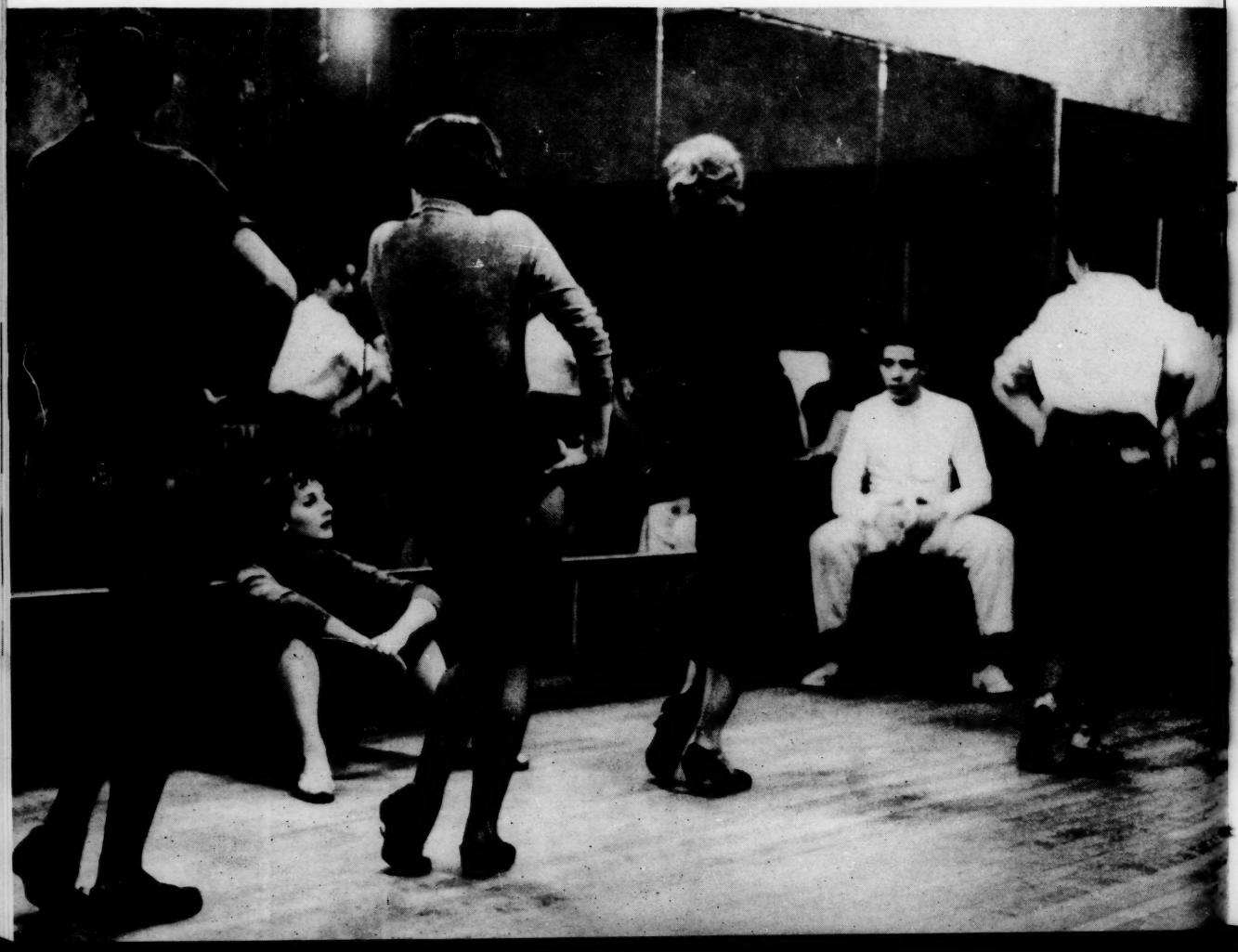


GUYS AND DOLLS

"Don't call us, honey — we'll call you." Auditions for the Nat'l Company of "Guys and Dolls" brought in many hundreds of applicants. Below: Dance Director Jimmy Alex and Assistant Jane Hennessey look over young hopefuls, giving out with "Take Back Your Mink."



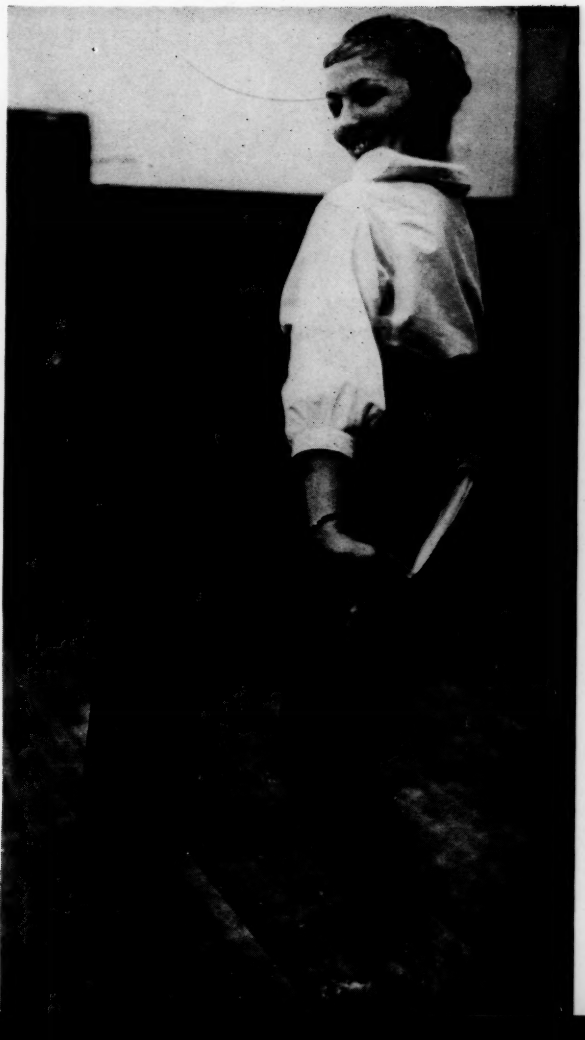
Rehearsal Centre

SINCLAIR AND SPAULDING

Possibly the only big name duo who has never appeared in a night club, Diane Sinclair ond Ken Spaulding, stars of the recent Dave Garroway Show, are television's children. They have finally succumbed, however, and are now preparing for a spring date at the Pierre's Cotillion Room.

DEEDEE WOODS

Sparkling Deedee Woods was last seen on Broadway in "Can-Can." She is currently the dancing star of the TV show, Caesar's Hour.



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Rehearsal Centre

JOHN BEGG CO.

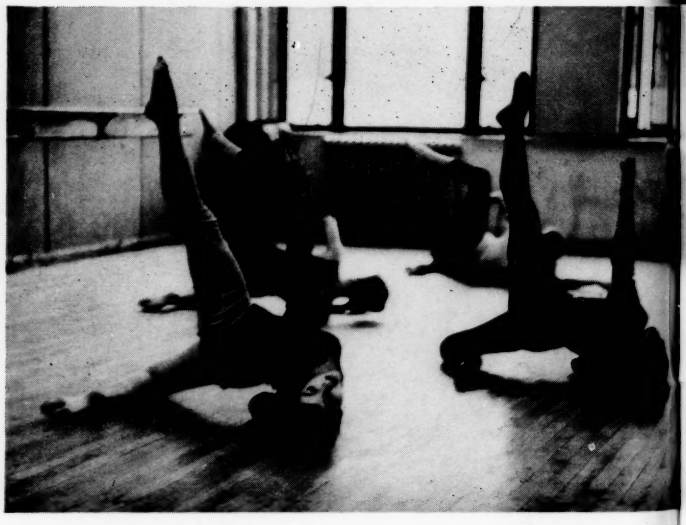
Three members of John Begg's Ballet Carnival, which has been busy with concert dates, prepare for a presentation of "Allegro" at the Lehigh Music Festival in April.

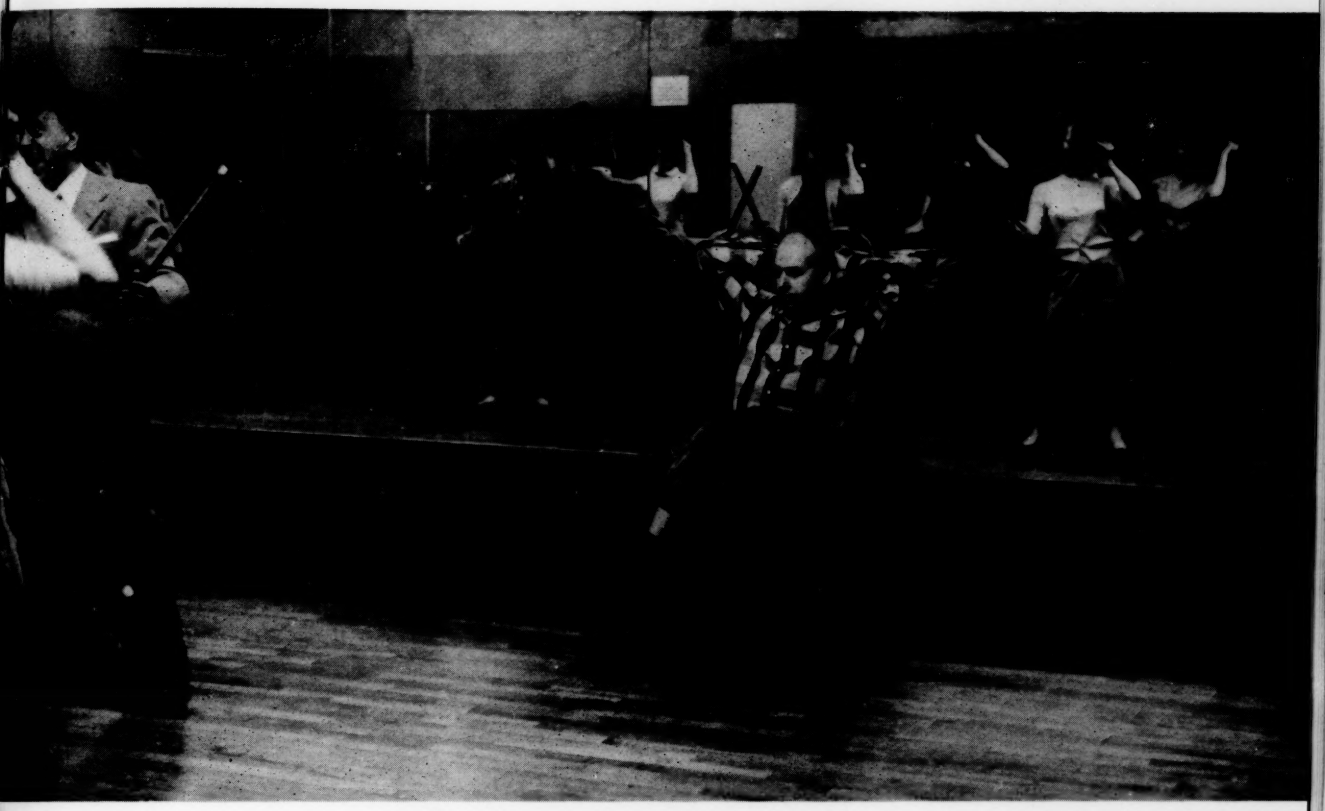
KID GAVILAN

Famed in another arena of activity, Kid Gavilan finds this kind of sparring fun as he starts a new kind of training — for a nightclub act.

EVE GENTRY CLASS

Eve Gentry, right, and members of her teen-age technique class perform an intricate fall. Miss Gentry has given up her tour this season to concentrate on her teen age classes.





TOAST OF THE TOWN

John Wray, Director and Choreographer of Toast of the Town, surveys the Toastettes. The program's guest of the week, Ted Lewis, shows the girls just how a top hat should be held. Below, Wray and his lovely wife Rae MacGregor (who is captain of the girls) are visited by dance team Betty Byrd and Danny Hoctor during a rehearsal break.

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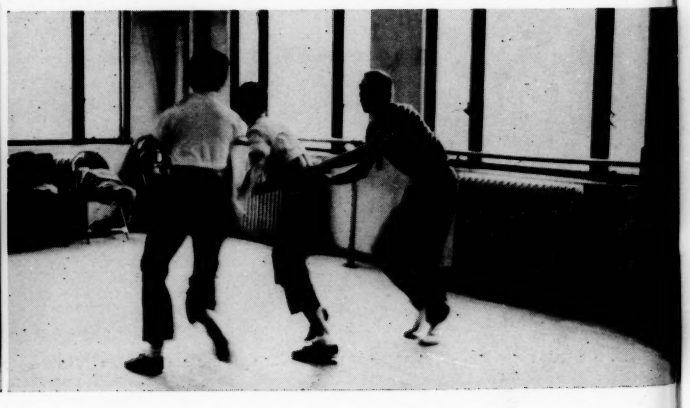
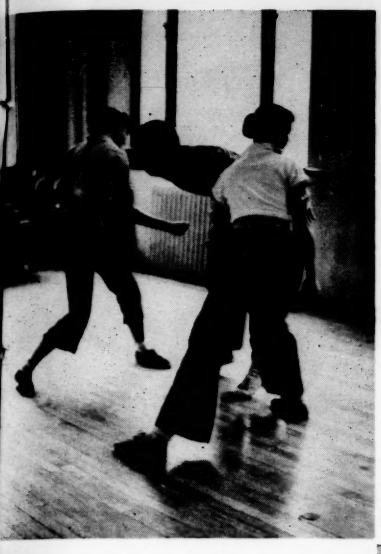
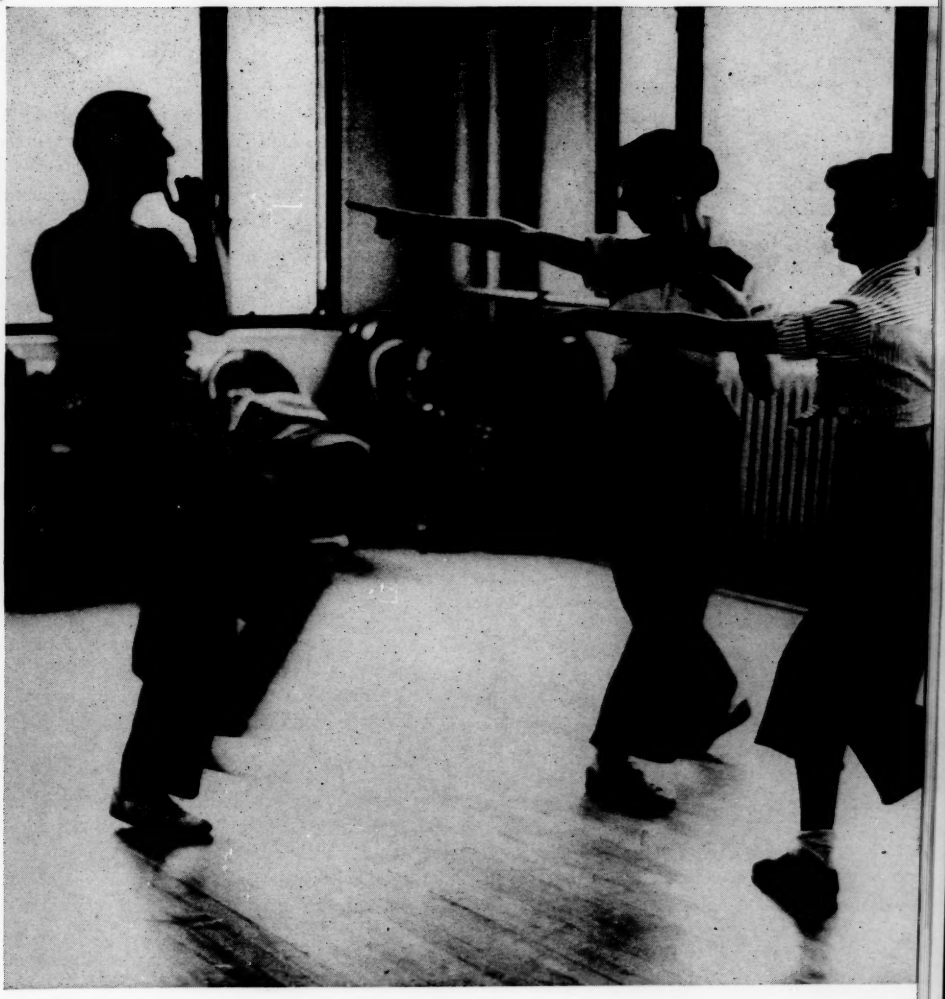




Rehearsal Centre

THE HAMILTON TRIO

The Bob Hamilton Trio made its name on the now defunct Show of Shows. Its latest female members are Helena Seroy and Pat Ferrier, seen below in a dazzling sequence to "Crazy, Man, Crazy!," a Hamilton dance story about "the coolest Bop musician of them all." Hamilton, currently relieving Tony Charmoli on Your Hit Parade, will choreograph "Queen for a Day" on Broadway next fall.



To Be Continued Next Month

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

LUPE SERRANO

Born not too many years ago in Santiago, Chile, of French-Spanish descent, Lupe Serrano can recall her first public appearance at the age of four. With a group of neighborhood children, she did native folk dances as an "added attraction" at a motion picture theatre for a three-week run. During the following several years, she took lessons haphazardly in folk dance, tap and ballet. When she was twelve, the family moved to Mexico City and Lupe began her serious ballet study with Nelsy Dambre, formerly of the Paris Opera Ballet.

Soon afterwards Lupe became a member of the Corps of the Mexico City Ballet. The dancing of Alicia Markova and Anton Dolin, who appeared as guest soloists during her third year with the company, fired Lupe with great inspiration and made her keenly aware that a dancer must aspire to give every audience her very best.

After the Mexico City Ballet suspended operation in 1950, Lupe's teacher organized the Ballet Nelsy Dambre. With this company, which played Mexico City and toured Mexico and Central America, Lupe danced her first solo role, which was — fantastic as it may seem — the *Black Swan Pas de Deux*. She also danced leads in *Swan Lake, Nutcracker, Coppelia* and *Bluebird*. When amazement was expressed at her dancing these great classical roles at such an early age, Lupe said modestly, "I guess there was no one else to dance them."

After this, Lupe joined the Mexican Academy of Modern Dance where she worked with Jose Limon, who is both a teacher and choreographer on the Academy faculty when he is in Mexico, and with Lucas Hoving, who choreographed a ballet called *Tea Party* for Lupe to dance at Academy performances.

In September 1951, she ventured to New York, knowing no one there but ballet instructor Vincenzo Celli, of whom she had only heard. When she arrived, she read that auditions were being held for dancers to appear in the operas at the Metropolitan Opera House. After many hours of auditioning for Antony Tudor and Zachary Solov, she won out over numerous competing applicants. However, at Mr. Celli's studio, she met several dancers from the Ballet Russe de Monte Carlo who suggested she join their company. Although the Met offer meant greater rewards in salary and publicity, she chose to join the ballet company because she felt that a tour with Ballet Russe would give her a better opportunity to work, learn, dance and improve. When Ballet Russe ended its tour, Lupe returned home and danced regularly on Mexico City's first television channel, for which she was awarded a bronze statue for outstanding performance.

When she returned to New York she studied with Igor Schwezoff and joined his "Ballet Concerts," which toured Ecuador and Colombia for two months.

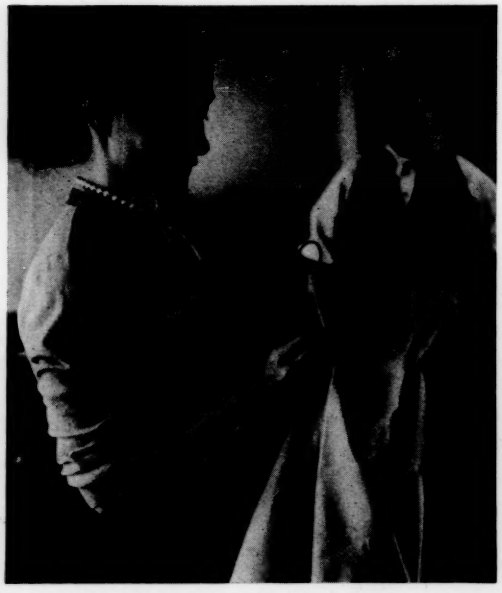
In late 1953, Lupe joined Ballet Theatre. She had a featured role in the television premiere of Eugene Loring's *Capital of the World;* this ballet also served for her first New York performance. Her second New York appearance last spring as Queen of the Wilis, won her rave press notices. During her first five months with Ballet Theatre, Lupe learned twenty roles and performed most of them. Gradually she is getting more and more opportunities — New York will again see her dance in a company glittering with stars during Ballet Theatre's current season at the Metropolitan Opera House.

Dedicated and gifted, receptive and hardworking, Lupe Serrano gives promise of being one of the younger generation's important ballerinas.

ON TOUR WITH BALLET THEATRE

Photos by JUNE DUCKWORTH

Text by JOANNE HOWELL



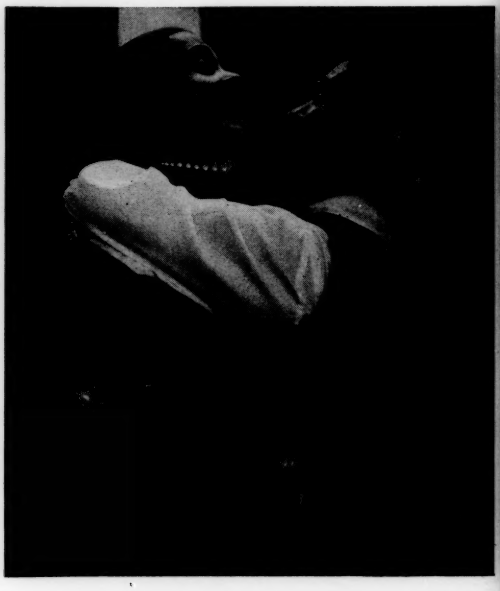
Diana Dear packing, under Mother's watchful eye.

A dancer's lot may not be an easy one, but when you're eighteen and touring under your first contract with a major ballet company, it is certainly exciting and instructive.

Diana Dear was born in England and lived there throughout the blitz. She had her first ballet lessons with Vera Volkova and Nancy Harding in London, attended the Bedford School and passed the Royal Academy exams with honors. Five years ago she came to this country with her mother. She joined the corps de ballet of Ballet Theatre and made her first cross-country tour with the company last fall, as recorded on these pages.

A tour, Diana discovered, (this one was made by bus), is a procession of one-night stands, dingy dressing rooms, strange hotel rooms and daily classes. And, no matter where one is, each day's schedule is pretty much the same: travel is the biggest single activity (one to three hundred miles each day — and once over four hundred!); then

"Of course I'll write!"



settling in the hotel room; snacking before the 7:00 p.m. company class, and finally the performance. The big meal of the day comes about midnight and then after the tensions and excitement of the performance begin to wear off, it's back to the hotel for much needed sleep. "Spare time" is filled with washing, mending and rehearsing. For a serious ballet student like Diana this kind of rigorous schedule is accepted without question as part of the training of an aspiring dancer.

June Duckworth, who travelled with Ballet Theatre as a member of the orchestra, divided her time between her bass viol and the camera with which she recorded this story. Much of the photography proved to be an "after hours" job — except for one night in Cincinnati, when Mrs. Duckworth broke a string on her bass viol, and from the orchestra pit, was able to take the performance shot to complete our story.

The first good stretch after a long day on the bus.

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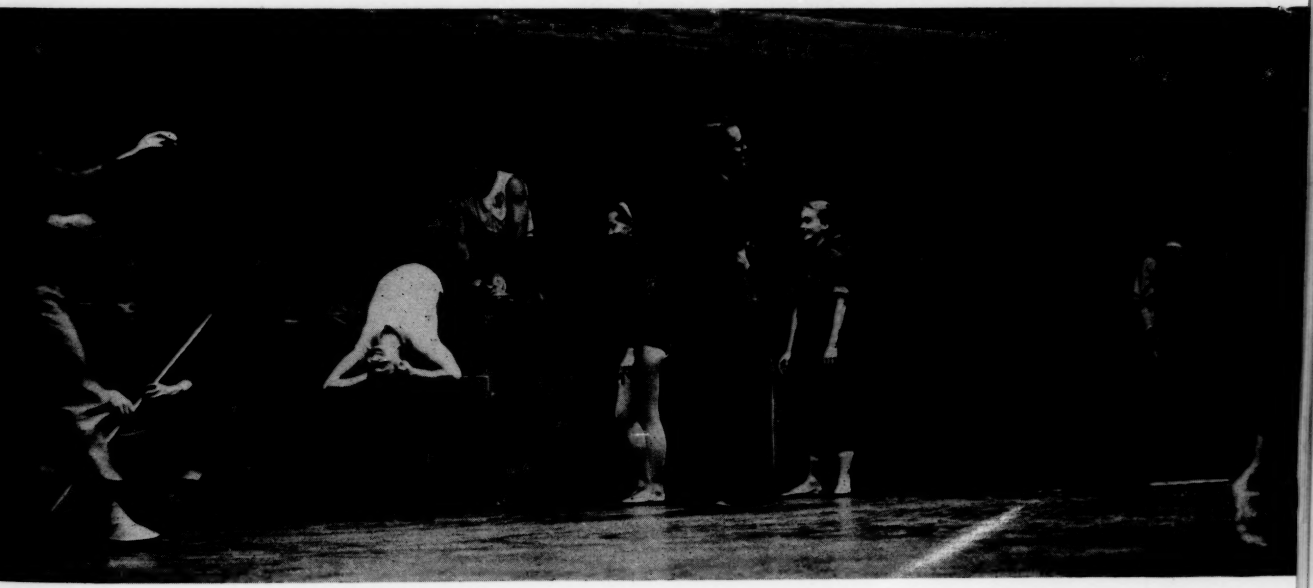
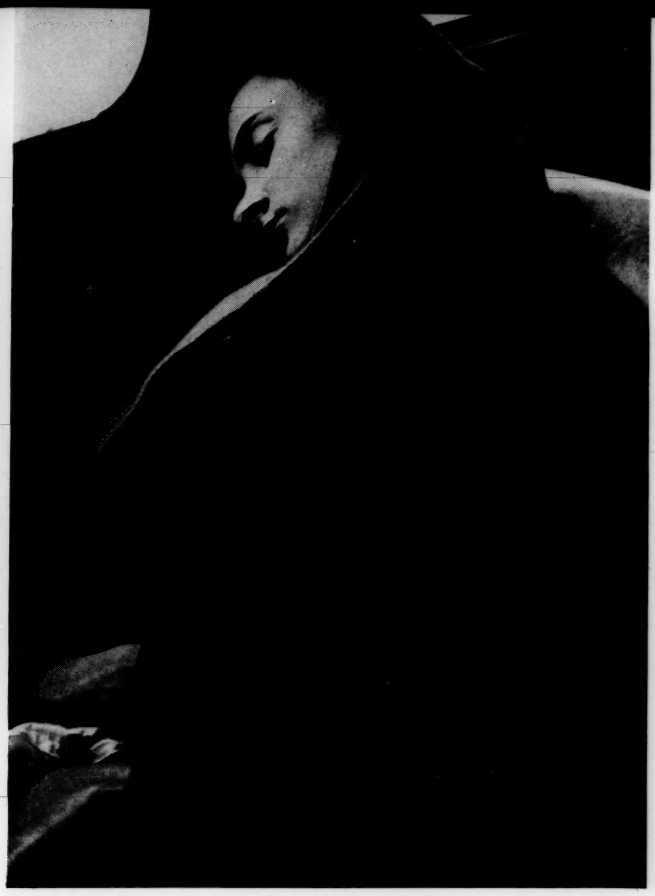
Company class instructor Eric Braun, left, calls a five-minute break and John Kriza uses up some excess energy doing stomach exercises.



The pattern of dancers at improvised barres makes this class look like a ballet. Nora Kaye is at center in a white sweater.

Principal Igor Youskevitch works at the endless task of polishing his technique.

Diana settles down for the trip with corps colleague Felix Smith.



If you're tired enough you can even sleep on a bus!

Ballet Theatre Tour

Dancer Scott Douglas, Director Lucia Chase and Conductor Joseph Levine watch the progress of bus repairs in a small Oklahoma town.

Mending and washing are as inevitable as the daily performance.

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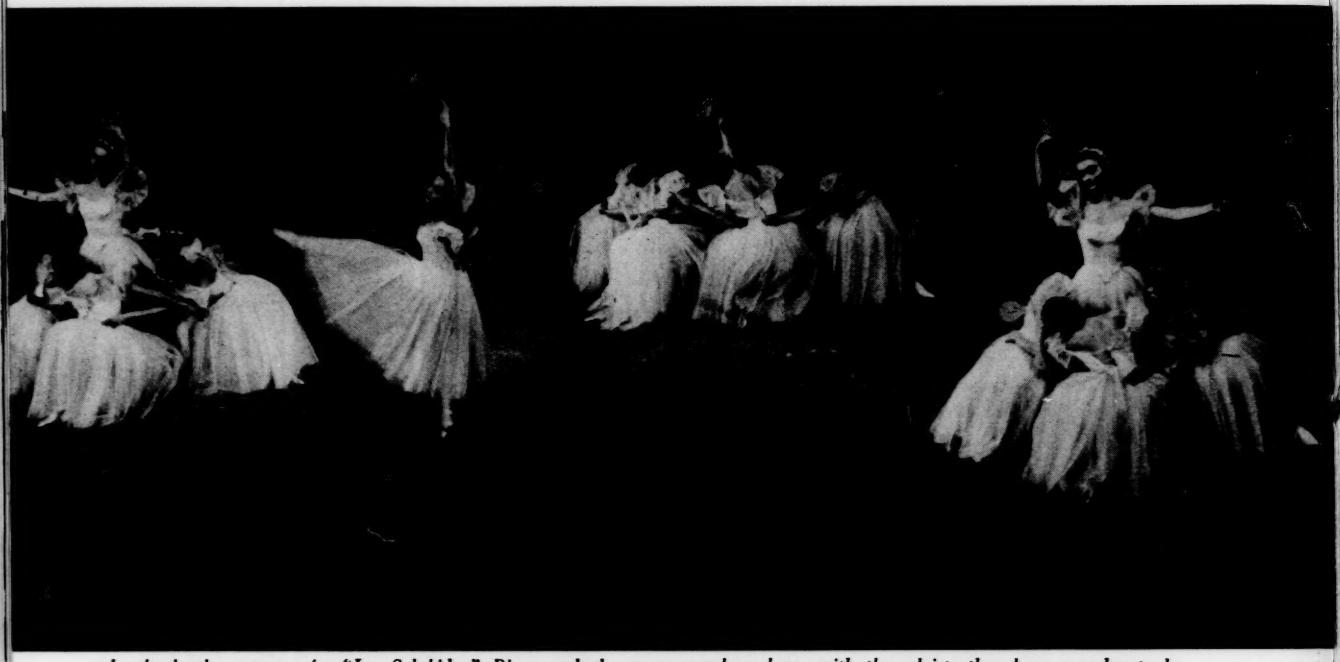
Diana carries all her make-up in a portable kit — here she dresses for "Swan Lake."



In the lovely costumes for "Les Sylphides," Diana and the corps members dance with the soloists they hope someday to be.

"Dear Sis: How is London? We're back in New York for a little rest and then — off again. . ."

THE END

ARE YOU A CAPABLE BALLROOM DANCE TEACHER?

Author Phil Jones has been much honored both as a war hero and as a very unusual dance teacher. With his wife and family he lives and teaches (mostly ballroom, but also some musical comedy and basic ballet) in Stamford, Conn. Seventeen hundred students, ages ranging from three to seventy, attend his classes.

Phil Jones' success is the realization of the hopes he harboured during the eighteen months he spent in Army hospitals recuperating from major surgery necessitated after an emergency parachute jump in England during the War. Phil Jones came out of the hospital with a painful back and one leg slightly shorter than the other — plus the determination to follow his original intention of devoting his life to dance.

That was nine years ago. Since then he has had much national acclaim and many honors: LIFE Magazine has twice run stories about him; his pupils have appeared eight times on Ed Sullivan's "Toast of the Town;" Stamford has made him Man of the Year; and in the Harvest Moon competitions, the only teen-age winners they've ever had were Phil Jones' students — forty-seven of whom have made the semi-finals. *L. J.*

Mr. and Mrs. Phil Jones enjoy watching their pupils in action.

The role of Ballroom Dance in the cultural and social life of the American community has become increasingly important. Accordingly, there has been a corresponding rise in the number of children, teen-agers and adults interested in ballroom dance instruction. The question may be asked: How many instructors of ballroom dancing are capable of meeting this increased interest and social need with high ethical concepts, a sound teaching philosophy, and workable methods and material? The answer to this question may determine the continued acceptance of ballroom dancing as a respectable aspect of social and recreational activity. The dance instructor will attain a professional status, and the value and significance of ballroom dancing will be recognized and utilized in the community, providing certain standards are maintained.

Through their profession, the dance instructors have a unique opportunity of making an outstand-

(over)

ing contribution to the character development and social well-being of the youth and adults of this nation. It is my experience that the dance studio is a natural setting for the presentation of ideals and attitudes which are essential to the social, moral and spiritual growth and maturity of the pupil. In this sense, the dance studio is an agency of social and moral betterment and rightfully takes its place along with such organizations as the Boy Scouts, Mental Health Societies, and such institutions as the Y.M.C.A., the Schools, and even the Church. I believe that such a studio implements the ideals and principles of these organizations. For me, it is this that makes ballroom dance instruction more than a job, because it then becomes a calling, as well as a profession.

It is clear that I am not talking about the approach to ballroom dance instruction by those studios whose unethical practices make a rather sordid story. These merely bring discredit to the whole profession. Seeking only to capitalize on this growing interest in ballroom dancing, they prey on the lonely and insecure person by extravagant promises of popularity, and social acceptance by means of misleading advertising, gimmicks and high pressure salesmanship.

OBJECTIVES

Assuming the dance instructor wants to acquire professional status in his community, and that he is genuinely concerned about his pupils, how can his studio become an educational force for character development? What can he do?

In our community, my wife and I are teaching 1700 pupils a week. This affords us a comfortable living, and we also enjoy a real status in the community. Because we feel we have a sound teaching philosophy, we see clearly what we hope to accomplish. This is not theory, but is the result of ten years of study and practical experience. We maintain that any instructor, who regards his profession in this light and who uses the following methods, will find more satisfaction and achieve greater effectiveness in his work. This is inevitable when the pupil is the primary concern, rather than the art for itself or any financial gain.

What are the objectives of ballroom dance instruction in terms of the growth and well-being of the pupil, as well as its wider implications in the community? I believe them to be mainly these:

1. Social Acceptance — *The experience of group acceptance, ability to participate in group social activity, and insight into the demands of relationships.*

2. Discipline — *The encounter with and acceptance of authority and the learning of self-control.*

3. Character Development — *This depends upon the ability of the instructor in conveying high ideals and standards to the pupils.*

4. Poise and Body Coordination — *Social poise and grace, self-confidence in groups and in meeting others, body control and balance in dancing and moving, as well as training in good grooming and personal appearance.*

5. Knowledge of Ballroom Dancing — *Proper rhythmic execution of dance steps, effective leading by the boy and following by the girl, creative and interpretive movement in ballroom dancing, and a great variety of steps in all types of ballroom dancing.*

Aside from the value of dance to the pupils personally, a studio of this kind has additional meaning in the community as a whole. What is learned in self-discipline, acceptance of authority, high ideals, good manners and leadership qualities is carried over into all areas of social and personal relationships. A creative and satisfying knowledge is a deterrent to juvenile delinquency. It provides a healthy emotional outlet for and a normal experience of boy-girl relationships at an age when this adjustment is most needed. The yearly revues benefit some charitable cause and the dances provide entertainment for numerous social functions and other benefit shows in the area. In this way, the pupils' dancing has a value beyond mere pleasure. In the classes themselves the pupils learn to meet socially those of other religious and ethnic backgrounds and thus share in the democratic process. The community's acceptance of a studio with these principles is evident in the number of pupils I have enrolled.

Almost every teacher is conscious of these and to a greater or lesser degree is successful in effecting one or more of these objectives. The goal should be to accomplish all of them.

For the teacher this demands proper insight and understanding of the psychological drives and social needs and interest of the different age groups and the nature and level of the teacher's relationship to them. Allowance for differences in teachers' personalities and backgrounds must be made. It is the unusual instructor who can teach all age groups. Some may be able to work only with children, others with teen-agers, and still others with adults. This factor might limit one instructor in developing a community related studio serving all ages. This limitation is not insurmountable, however, because with study and by practical experience it is possible for one instructor to teach and meet all objectives at all age levels.

Basic in the teacher-pupil relationship are some elementary concepts about the structural nature of relationships. These concepts are intrinsic and are present in all relationships, usually referred to as Love, Power and Justice, for our purpose we will use the words: Concern, Discipline and Fairness. The most successful teachers are those who keep these concepts in mind, and know how to incorporate them into their teaching.

To write about all the problem situations that occur in teaching groups is impossible in this article, but this one example may serve to illustrate how a clear understanding of this structure of relationship can be applied. One of the problems encountered by instructors of large or small groups of children or teen-agers is that of discipline. The teacher's position is clearly one of authority. Within what framework is authority most acceptable by the pupils?

In my experience, restraint and discipline are never a problem, if exercised within the context of

(*continued on page* 58)

Above left: Efforts to develop coordination are concealed behind "play games" like this, where the pupil must remain "still as a statue" in the position from which she was lifted. Above right: Jones' pupils have appeared eight times on Ed Sullivan's "Toast of the Town." Above center: Teen-agers rehearse their dances for a recent documentary film. Bottom: Another "play game" — this time the pupil is eliminated from the dance if he flinches or blinks when the rubber hammer taps him. It's all great fun.

STAR PERFORMANCE

THE STORY OF THE WORLD'S GREATEST BALLERINAS

BY WALTER TERRY

THE YOUNG DANCER SECTION THIS MONTH PRESENTS THE SECOND CHAPTER OF "STAR PERFORMANCE" BY WALTER TERRY. A TEEN-AGE BOOK WHICH GIVES A BRIEF SUMMARY OF THE LIVES OF THE GREAT BALLERINAS OF THE PAST AND PRESENT. REPRINT IS BY COURTESY OF PUBLISHERS DOUBLEDAY AND CO., INC., COPYRIGHT 1954. THE ILLUSTRATION USED HERE IS FROM THE LILLIAN MOORE COLLECTION.

DANCING UPWARD

It was, as might have been expected, something of a scandal. That Camargo should have many devoted patrons and that she should have dared to improvise a solo on the Opéra's stage were understandable, even acceptable, events. But that she should shorten her skirt and reveal part of the calf of the leg! Well, that was quite another matter. Marie Camargo, however, did just that, and with the freedom made possible by this revolution in dress, she was able to dance more fleetly, to demonstrate her mastery of the *entrechat* and the *cabriole*, to lift the ballet — for women, at any rate — from the ground and into the air. An era of horizontal — *terre à terre* — dancing for the ballerina ended, for after Camargo she could dance vertically, up into the air, as well as across the floor.

Marie-Anne Cupis de Camargo was born in Brussels. Her mother, of Spanish descent, probably bequeathed to her that complexion which her critics of a later day were to term, with derogatory intent, "swarthy." From her father, a musician and dance teacher, she must certainly have inherited her musicality and her artistic instincts. Certainly, her leanings toward dancing were made manifest at an early age, for it was said that at six months she danced to the music of her father's violin. Almost every great dancer can boast of some such legend of precociousness. So let us say that the baby Marie-Anne wiggled flatteringly to her father's music and that he then and there determined to foster his obviously talented daughter's inherent skills.

When Camargo was born, April 5, 1710, the family had come upon hard times. Her father had, and was to continue to have, difficulty in supporting his family, but little Marie-Anne embodied the promise of better days to come. By the time she was eleven, she had enchanted her father's patroness, the Princesse de Ligne, and that noble lady took the whole family under her wing. The Princesse, impressed with her protégée's extraordinary talent, sent her to Paris to study under Prévost, the very *première danseuse* who was to be eclipsed by this flashing new star.

So remarkable was Camargo's progress that within a few months she was prepared to leave Paris and to make her debut, the first of a series of debuts or first appearances in several cities, at the Opéra in her native Brussels. By the time she was fifteen, she had become dance soloist at a theater in Rouen. At this point, the family's prospects appeared glowing, for not only was Camargo launched as a young star but her brother, François, was engaged to play in the orchestra, her father doubled as ballet master and musician, and other members of the family were occupied in the same enterprise.

For a time, things went well with the little opera company at Rouen, but misfortune, although temporary, was to strike. The group failed to attract a sufficient number of people to make the venture a success, and the manager, clutching whatever money was available, fled to parts unknown. Once again the family was destitute, but luckily two of the star male dancers at the Paris Opéra had seen Camargo dance in Rouen and had prevailed upon their director to bring her to Paris.

At sixteen, necessary arrangements having been accomplished, Marie Camargo made her Paris debut in *Les Caractères de la Danse* at the Opéra and one of the critics of that time reported that she was young, vivacious, and intelligent; that she was Prévost's pupil and introduced by her; that her *cabrioles* and *entrechats* were effortless; but that "her art will require to be perfected before she can court comparison with her unapproachable teacher." The critic, however, did admit that her debut at the Opéra revealed her as "one of the most brilliant dancers now before the public."

The public itself hailed her with amazement and adoration. Shoes, dresses, hats, and coiffures were named after her — "à la Camargo" — and even the ladies of the court imitated her walk, her deportment.

Following her second appearance — in the lyric tragedy *Ajax* — twenty duels were supposedly fought over her, and by the time she had danced as a Grace in *Les Amours Déguisées*, Paris was in an uproar and so was Mlle. Prévost. Camargo's removal to the last line in the ensemble on orders of Prévost must have come as something of a blow to the ambitious girl, but she had not long to wait. An impulsive, sweet revenge was to be hers.

The occasion presented itself during a performance. Dumoulin, one of the principal male dancers, for some unexplained reason (inadvertently, through sudden indisposition, or was it a plot?) failed to respond to his entrance cue. Camargo, on the spur of the moment, fled her place of banishment in the ensemble and improvised a solo to the music of Dumoulin's demon dance. Her efforts were received with unreserved enthusiasm. Prévost, though battered by the battle, was not yet prepared to admit defeat.

As Camargo's teacher, the aging ballerina refused to let her appear in a ballet being organized for the Duchesse de Bourbon. This feeble attempt—Prévot's last—failed. Blondi. a star dancer among the men, invited Camargo to become his pupil. She agreed. A variation was created for her and she danced for the Duchesse in spite of Prévost. Her success was now assured.

Perhaps Prévost and Camargo set the pattern for those ballerina battles which were to spice the dance profession and delight the gossips for centuries to come. Competition was essential to the development of art and artist; rivalry was the personal by-product which invited stars and their cliques to intrigue one against the other. Carefully loosened threads in stage costumes, glass in toe slippers, rages over top billings or casting sequences, sulks, and suits were to be the historical outgrowths of the first recorded tussle between two ballerinas.

Because jealousy grew apace with her popularity, Camargo felt it wise to find herself a patron. The first of many such gentlemen was the Comte de Melun, supected of having attempted to kidnap her following her debut. At first, Camargo refused to accept his protestations of interest, but when his attention wandered in the direction of her younger sister, Camargo capitulated. Before long, the former innocent, now a sophisticated women, fell violently in love with a soldier-friend of the Comte's and eloped with him. She obtained an indefinite leave of absence from the Opéra, but her lover was called to active service and subsequently killed.

This love, perhaps the only meaningful one in her whole life, was never forgotten. At her death, souvenirs—faded but treasured—of this brief romance were found among her possessions. But outwardly Camargo seemed bent on pleasure. She made peace with her disapproving father, remained on amicable terms with the Comte, returned to the Opéra, and commenced a life of gaiety. Among her several patrons were the notorious Duc de Richelieu, a young friend of his, and the Comte de Clermont (third son of King Louis XIII), for whom she retired from the stage temporarily (from 1735 until her return to the Opéra in 1741) in search of domesticity.

In her ankle-length hoop skirts and high-heeled shoes, the dashing young dancer must

Marie Camargo, 1710-1770, *Brussels-born pupil of and successor to Prévost, invented the* entrechat-quatre, *gave accent to movements of elevation rather than to those which merely glided across the floor, and created the shortened ballerina's skirt in order to reveal her new steps. Retired in* 1751.

surely have experienced a sense of frustration. Her male colleagues were far less encumbered and, watching Blondi and Dumoulin perform or rehearse, Camargo quite rightly resented the stylish fetters which held her back. She was basically an *allegro* dancer and she wished to hasten vertically as well as horizontally, so she shortened her skirts halfway up the calf and the freedom thus achieved enabled her to display the *entrechats,* the *battus,* the jumps for which she became famous. Perhaps she did not get high into the air but she was moving in that direction. Before her, the *danseuse* scarcely moved anything but head and arms; she walked, she glided, but her steps were obscured and confined. Camargo, freed, was the first of the female dancers to perform mainly with her legs.

Quite probably, early in her career, she invented the *entrechat-quatre,* one of the ballet's most exciting steps. She was the first to achieve that ninety-degree turnout of the limbs for which dancers had striven since the time of *Le Ballet Comique de la Reine* and since the establishment of the classical five positions of the feet some decades after that. And because she was given to bounding steps, she created (as far as we know) the *caleçon de précaution* a most impressive name for tight-fitting drawers which, in those emergencies attendant upon flying leaps, would spare her and her public embarrassment. From the shortened skirt the classical *tutu* ultimately evolved; from the drawers slowly developed the ballet dancer's tights; from the *entrechat* and other actions invented by Camargo emerged the virtuosity which was to spell out the decline of the male dancer and establish, for years to come, the ballerina as "Queen of the Dance."

Camargo, the vertical dancer — how high did she jump? A famous painting of the dancer shows her wearing high heels, yet it is quite likely that somewhere along the adventuresome path of her career she discarded them as she came to realize that a spring from heels pressed closely to the floor would give greater elevation to her movements. Some have written of her remarkable elevation and the impression one receives is that she was very much a creature of the air, but Casanova, the almost legendary writer-adventurer-lover, noted that Camargo "bounded like a fury, cutting *entrechats* to right and left and in all directions but scarcely rising from the ground." One may ask, then, did she or did she not have elevation? By our standards, probably no.

In spite of her fame as doer of *entrechats* and *cabrioles,* a *pas de menuet* was, apparently, the most popular of her steps. She executed this movement from left to right and back again by the very edge of the footlights. Audiences awaited eagerly this pattern and applauded their favorite enthusiastically when she came to such passages. But a *gargouillade* — which modern students like to define as "a gargle with the feet" — she considered unsuited to her sex, and this action, whenever it appeared in choreography, she replaced with a *pas de basque.*

Her favorite steps, and those which the audience favored, were almost all fleet, light, and fluid, so it is not surprising to find that she excelled in such theatricalized court dances as the *gavotte, rigaudon, tambourin, marche,* and *loure.* these dances, many of which had their ancient origins in lively peasant forms, provided Camargo with key variations (solos, duets, trios, and the like) in the more than eighty ballets which represented her total repertory.

Philosophers and poets, nobles and ordinary citizens as well as choreographers expressed their varying opinions on the artistry of this popular star. Everyone was pretty much in agreement that she was light, strong, and supple; that her vivacity and sparkle could transform a dull ballet into a success; that the brilliance of her dancing and the air of gaiety which marked her performing could lift any audience to a pitch of excitement.

But there were disagreements about Camargo's gifts, for the perfection claimed for her by her legion of ardent followers was disputed by others. Naturally, there had to be some standard of comparison and this was found in the dancing of Camargo's closest rival. Marie Sallé supporters admitted that Camargo was brilliant, light of step, inimitable in style, and capable of leaping as easily as a nymph, but for their own favorite they reserved charm, gentleness of movement, novelty of action, and perfect grace.

Whom can we believe? The Camargo adherents stated briefly that she was perfectly formed and that her legs were flawless, yet Jean Noverre, the greatest choreographer of that era and therefore a dance expert who should have recognized perfection when he saw it, thought that Sallé was better. He recognized and appreciated Camargo's skill but he flatly stated that nature had deprived her of everything physically desirable in a dancer. The speed of her dancing, he felt, made it difficult for the onlooker to detect the defects which he had observed and he gave her credit for using her very real talents in such a shrewd manner that her deficiencies were concealed from all but the quickest eye.

Camargo, perhaps, did conceal much, but she had, as Noverre grudgingly admits, much to reveal in the way of performing, in the individual greatness of her dancing. That she was sure of her own skills, there can be little doubt. Sallé may have been her rival in the sense that she was an equally (or almost equally) popular contemporary. They danced together only infrequently — Sallé was away from Paris much of the time — but when they did, friendliness prevailed between these two artists whose styles were so utterly different that one could hardly compare them except on the basis of personal preference. Each had her faithful followers, but during the few seasons in which they appeared together at the Paris Opéra, the battles raged in the lobbies and not behind the scenes.

Camargo was especially effective in the *tambourin,* quick and gay, and Sallé in the pastoral *musette.* When the two were joined by a Mlle. Petit in a *pas de trois* from *Hypermnestre,* it was recorded that "each shone in her sphere." La Camargo, therefore, had little reason to fear rivalry and her retirement time was hers to determine. There was no repetition of her own dislodging of the aging Prévost, for Camargo, still adored, still the "Queen" of dancing at the Paris Opéra, left the stage of her own volition March 5, 1751.

Off-stage, she had always appeared to be sad — her gay life to the contrary — and when she retired with a small pension from the government and, one would guess, the income from some rather substantial investments, she turned to a lonely, quiet life of good works. In the twenty years of life remaining, she interested herself in the plight of the poor of her neighborhood and served them as best she could; and as an old lady, she surrounded herself with dogs, stray cats, six parrots, pigeons, and canaries and, perhaps, with memories of her fabulous life in the theater and the tragically abrupt life with the soldier she truly loved.

At the last, loved by only one man instead of by many, she died in the arms of her final patron, a gentleman who had worshipped her

(*continued on page* 55)

"IT HAPPENED TO ME" CONTEST WINNERS

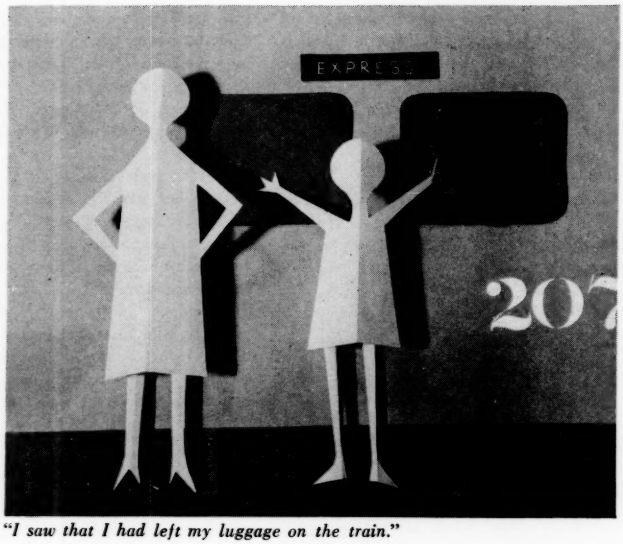
We are happy to present the first three of eight winners of the Young Dancer "It Happened To Me" Contest. In addition to having their entries and photos appear on these pages, the Winners have the honor of having the highlights of their anecdotes illustrated by famed artist Jerome Kuhl. Each Winner also receives two dollars in cash and a Young Dancer Emblem Pin.

Marie Kleespie, 7240 Cedar Ave., Pennsauken 8, N. J.
Age 12

On my last summer's vacation, I decided to audition for the Star Time Kids. Starting on the long trip with my Mother, we got on the subway. We had to go to the last stop. When we got off, right before my eyes, I saw that I had left my luggage on the train. The door had already closed and of course I couldn't get my bag, which contained my tap shoes and all my accessories.

The conductor told us to go around to the other side of the platform and wait until the train came around again. We waited almost three hours. I was crying on the subway bench and you can imagine how my Mother felt because of not having enough money to buy all these things again for me. So you see I had much trouble.

But eventually, we did get everything back from the Lost and Found Dept. And as I work hard at my dancing in order to achieve all my goals, I will never forget that sad situation.



"I saw that I had left my luggage on the train."

Sharon Beth Lerit, 107 Church Terrace, Newark, N. J.
Age 9 — Pupil of Fred Danieli

"It happened to me" about two years ago when, at the age of seven I first entered the American Ballet Academy in Newark, N. J. to study with Fred Danieli. I loved it from the start.

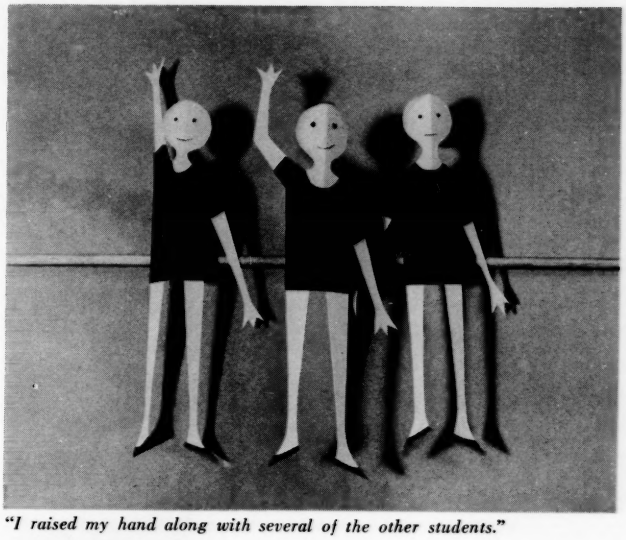
At the end of ten weeks it was Parents' Observation Day. Everyone did very well at the barre. But before we came out into the center, Mr. Danieli decided to fire some questions at us. He asked, "What makes us jump high into the air?"

I knew it was plié, so I raised my hand along with several of the other students. But, this did not satisfy our teacher. He expected *everyone* to know. So he exclaimed, "I'm quite sure that if I asked what your favorite flavor ice cream was, you'd all know the answer!"

With that, I raised my other hand and waved them both frantically in the air. Mr. Danieli said, "Yes, Sharon?"

And I piped up, "PISTACHIO!!!"

Well, that ended the questionnaire. And after I realized why everyone laughed so hard, I could see my face turning beet red in the mirror. What an experience!



"I raised my hand along with several of the other students."

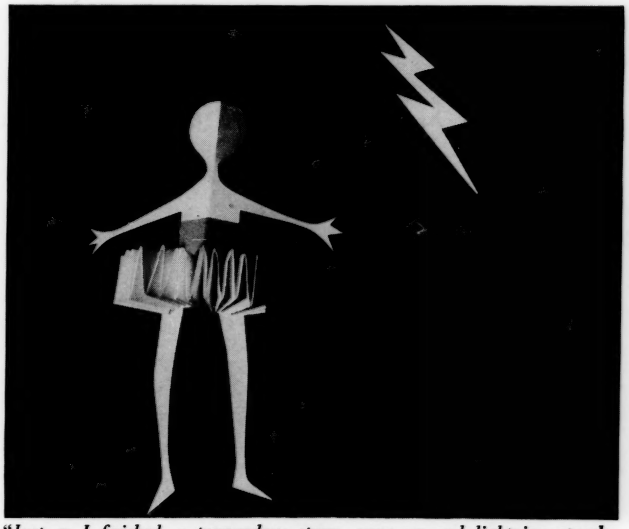
Sue Quisenberry, 132 Boone Avenue, Winchester, Ky.
Age 12 — Pupil of Shirley Frame Elmore

One summer day in 1952, my mother met a friend who told her that he had known Ruth Page's father years ago, and that Miss Page and Bentley Stone were coming to Evansville, Ind. to dedicate the out-door amphitheatre. And they had promised to see me dance if I went there.

So Daddy left his farming, Mother her church job, my sister her date and off we went all the way across Kentucky. (We thought it was a wild goose chase.) At four o'clock on the afternoon of the opening, we started down the long aisle of an empty theatre. The boys warming up on the stage said, "Have you a little dancer to see us?"

Miss Page and Mr. Stone met us at the stage door and showed us around, then Miss Page took me to her dressing room to change, and out to the big stage where I danced.

Just as I finished, a tremendous storm came up and lightning struck a tree nearby. In fact the evening performance had to be cancelled. But the advice and encouragement of these famous dancers and the Cinderella-like afternoon made me more certain than ever that I wanted to spend my life dancing.



"Just as I finished, a tremendous storm came up and lightning struck a tree nearby."

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(*continued from page* 51)

from afar for many years and had come to her as a warm and cherished friend in the closing period of her life. To him, La Camargo was ever young, ever lovely, ever pure, and he gave her a maiden's funeral, costly as befitted a star but designed in virginal white for the innocent girl.

For a dancer, Camargo's physical estate was impressive. She left a goodly amount of cash, a library, a wine cellar, and property. But her artistic bequests were, of course, monumental. Although she was very much a personality (a ballet, an opera, an art society, and several culinary delicacies were named for her) and a highly individual performer, her contributions were thoroughly impersonal, of service to the world of dance and not merely to her own glory.

She is not remembered for any particular role. In her early days at the Opéra, she played a sailoress, a Grace, a shepherdess, a bacchante, and the like; she joined Blondi and Dumoulin in a comic *pas de trois* which, one may assume, was the smash hit of the 1729 season; in *Les Talents Lyriques*, she sang as well as danced; but of the countless productions in which she participated, we have little information with respect to her characterizations. Apparently, La Camargo was not much of an actress. She was, rather, a mistress of pure dance movement. The date (1730) of her invention of the *entrechat-quatre*, a basic step to this day, is historical; the dates of her enactments of specific parts are not dwelled upon by the chronicle-writers.

La Camargo, then, left her intangible but very real riches to the dancers of all time. She left the shortened skirt, which revolutionized not only the costume but also the action of the ballerina; she left that *calecon de précaution*, which was to become the silken tights of a later day; she left an increased vocabulary of steps; she left for others a new allegro style and the beginnings of a vertical dance technique; finally, she left a heritage of virtuosity for the ballerinas yet to be born. And each of these gifts, though personal, was not personalized. None of these gifts perished with Camargo but lived on and grew and developed in the dancing stars of later generations. *THE END*

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The waltz clog is one of the most useful and maligned of all tap steps. The maligning begins with part of the name itself. The word "waltz" stands for graceful music and flowing dance movement. The word "clog" is harsh in sound and conjures up a vision of walloping accents in heavy, thick soled shoes. The step very often sounds like that, too.

I don't think I need describe the waltz-clog — I'm sure all of you know how this basic step is done. I will say that instead of starting with a step shuffle ball change, I start with a slap shuffle ball change. This maintains an even rhythm and is more flexible in variations than stopping at the end of each ball change.

It was originally done to waltz music and still can be, but not, except in a satirical vein, to a waltz such as *East Side, West Side*, etc. Choose a decent piece of 3/4 music — A Strauss Waltz or a classical minuet, and start with very even and clear eighth notes. It is very important to make each beat as short and sharp as you possibly can. The movement remains gracious and fluid (I shall describe it fully later) but the sounds must be staccato. The secret of sharp taps is to maintain as short a contact with the floor as you can. If your foot slides as much as an inch, yes — even an inch, the sound of the tap will be slightly blurred. Try and develop such flexibility and strength in your ankles and feet — and such control in your thighs that a shuffle, brush out, brush in, becomes two distinct downward beats of your toe on the floor; one done as your foot brushes out, the other as it brushes in. Do a slap so that the step after the brush is as short as, and no louder than, the brush. This means stepping only on the ball of the foot with the heel well raised. Many tap dancers let the heel drop, perhaps unconsciously, when it shouldn't and a slight blur results no matter how softly the heel is lowered.

Practice till you can make six perfectly even beats in each 3/4 bar. Don't try and make more of an accent on "one" until you have achieved evenness on all the counts. When you can do this, try making a slight accent on "one" then on "two" and then on "three." It is most essential to be able to accent any tap you choose, instead of being limited to accents which result from putting your weight on a particular step.

SOME NOTES ON THE WALTZ CLOG

BY PAUL DRAPER

The arms start in second. You begin on the left foot, the right arm moves to the left and across the body as the right foot does its shuffle. The body leans to the right and a slight but definite plié is held throughout the step. The right arm moves back to second on the ball change (thru) and the step repeats to the other side. The changing of arms and the leaning of the body must be done very smoothly. The taps should sound light and sharp.

If the music has any air of nobility about it, a nice variation in arms and body is to relevé to an almost straight leg on "one," lift right arm to fourth position as right foot shuffles "two," return arm to second and plié distinctly on "three." Repeat on left side. Resist the temptation to make "one" or "three" strong beats — keep all the taps even.

Now, doing a waltz clog to 3/4 music is very good exercise but it is not the most practical use you can make of it. Most tap dancing is done to a 4/4 beat. (This isn't necessary. It just happens to be so because it is the line of least resistance.) The waltz clog is very valuable with 4/4 music. With exactly the same step and the same movements described above as the basic form of the step, there are three rhythmic patterns you will find useful. The simplest one uses a medium slow blues beat and would usually be described as "and one, and two," etc. In my opinion this allows too much latitude for the tap sounds and should be more accurately described by saying that the pattern is two sixteenth notes followed by an eighth rest. Doing it in this way will prevent scraping the foot which is so likely to produce eighth notes. The second basic rhythm is, again in a slow four; 1 2 3, 1 2 3, 1 2 3, 1 2 3. These will be written as eighth notes with a triplet sign over each group of three, shortening them so that twelve notes will fit in a 4/4 bar where, strictly speaking, there is room for only eight.

The third is simple double time in which every tap is a sixteenth note. Since the step has six taps in it you can amuse yourself by figuring out how many complete steps each rhythmic pattern would need in order to finish on a "home" beat; that is a "one" or a "three." When you have done this, remember that you can stop the step whenever you

(*continued on page* 78)

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(*continued from page* 49)

real concern and fairness. If a rule is violated or conduct is unbecoming, the teacher must assert his authority. First it must be clear to the pupil where the authority lies and the pupil must know beforehand what is expected of him. Secondly, he must know that punishment will be fair and will not impair his future relationship with the teacher. For instance, if a boy runs to obtain first choice of a partner, his restriction or punishment for the remainder of the evening is to wait until all the other boys have made their selection for each dance. This is fair and protects the rights of the pupils who follow the correct procedure. When pupils are neither aware of the teacher's concern, or doubt his fairness, and the lines of authority are not clearly established, the result is frequently chaos. The pupil must be secure in his relationship to the teacher within this relationship structure.

Now to move into another area of the teacher-pupil relationship. This is the capacity of the teacher to relate to the various age groups, each different. To illustrate: Generally, for the 2 to 7 year old the teacher assumes the role of the child-parent relationship. In practice, this may be done very simply by what may be called "play activities" with the children, which are characteristic of this age. I have many children who say to me, "I wish you were my father." This indicates that the dance instructor with some insight can fill a real need in the life of the child.

For the child 8 to 12 years, the assumed role is that of a pal or friend. On this level, the teacher shares their world of interest and offers companionship and acceptance.

From 13 to 18 there is the need for group acceptance, self-realization and recognition as an individual. On this level the assumed relationship is that of the older brother or sister. This means treating them as individuals in their own right, apart from the family, and offering them a stable and mature friendship upon which they can depend.

This leads us logically to the next step, which is the dance educational process itself. I believe there are two important factors here:

1. The teaching philosophy.
2. The material taught.

First of all, in my ballroom dance classes I seek to meet the *immediate* dance *needs* of the age group with which I am working. Conscious of this in my teacher-pupil relationship at the various age levels, I do not give children material that will be merely useful at some future date. This does not prevent a teacher from giving instruction in waltz, samba and lindy to younger boys and girls when the method used dramatizes the dance steps taught. For example, definite and firm leading by the boy is likened to driving a car. Thus leading becomes a game, and fun for the boy and his partner. In my classes this means

that children learn and can do a total of sixty steps in eight different dances. To learn the waltz, the first step is taught as a big step over a big puddle. In the samba, they step in the puddle and stamp their feet. The lindy is getting out of the water and drying off by quick movements. Thus, if my teaching method were diagrammed, it would begin with the pupil's immediate dance *need*, next, move to the *material* or dance steps, which then would result in a satisfying dance *experience* for all groups. This is in contrast to the usual teaching method which is concerned primarily with the learning of *material* or steps which the teacher hopes will result in a dance *experience* that will meet a *future* social *need* of the child or teen-ager later in life.

This latter approach is characteristic of many studios which teach the children of the wealthy or socially prominent families of a community. The attention given in these studios to the "social graces" often means learning everything except how to dance. Some of the 'objectives' of ballroom dancing are met, including the vital and often initial encounter with authority and discipline. Much that they require of the child or teen-ager is almost irrelevant to the immediate needs of the pupil and does not provide a satisfactory dance experience for them and to some extent is an anachronism in the present age.

The presentation of workable material has been touched upon, but there are several aspects of this that should be pointed up. I find that pupils learn faster when there is a logical progression from one step to another. This may mean the creation of steps and eventually the learning of a dance routine. In another instance, it may involve teaching steps that can be used for different tempos. This is true of the fox trot, where a slow rhythm accompanying a popular singer is in vogue. Here, the usual fox trot steps are of little value and a new slow ballroom dance form has to be created. It should fit the mood of the song and at times can almost be interpretive in its expression. While this requires skillful dance technique, effective leading, and a great variety of steps, I know it can be done and it is easily taught. In this connection, if new steps are given names they should be descriptive of the figure executed.

Earlier, it was pointed out that my wife and I teach 1700 pupils a week. None of these are private pupils. The classes range in size up to 120 in one group of teen-agers! This may sound like an impossible situation, and you might question how much learning is done. Yet, the dance ability of these pupils is generally far superior to that of any found in the country. This is not because the youth of the Stamford, Conn. area are especially gifted in ballroom dancing. They are typical clean-cut American youngsters, coming from various cultural, social and economic backgrounds, and representative of the youth of America. I am not training them to become professional dancers, although a few may

(over)

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Ballroom

(*continued from page 59*)

choose this as their vocation, but my primary purpose is to provide the pupil with an adequate knowledge of ballroom dancing and make it a satisfactory social experience. The tuition costs are kept to a minimum so that the opportunity may be available to many.

That such a large number of students can be well taught and learn so much is due to high ethical concepts, a sound teaching philosophy, and workable methods and material. Any ballroom dance instructor . . . with genuine concern for the pupil as a person, who regards his profession as a significent service to his community, with understanding of the authority structure, and insight and experience in the meaning and value of the teacher-pupil relationship, and who can present his subject matter so that it meets the immediate need of the pupil . . . will be able to realize all the objectives of ballroom dancing.

This article has been written in the hope that it will help those in our profession to improve their teaching and acquire new dignity and a satisfaction beyond all other considerations. The article does not hold that this is the only philosophy or method of ballroom dance instruction, but it is the approach that has proved itself for me. *THE END*

* * *

IN THE MAIL

Dear Editor:

I was very amused by the Butler's article on *The Merengue* because we Haitians have always considered it an adaptation of our native *Meringue.*

The *Meringue* is characterized by a blending of African rhythmic patterns, Spanish "fiebre" and French "élégance" — all vestiges of Haiti's early history of subjugation.

People here are familiar with Meringue Pie. But how many of them know that this name was taken from an old Haitian Legend? This legend tells of the time when enslaved Creoles were required by their masters to entertain with dance and song. The best entertainer was rewarded with a piece of characteristic French pastry. Naturally these dance improvisations become known as *The Meringue.*

Much later, when the eastern part of the island of Haiti became the Dominican Republic, the Dominicans adopted *The Meringue* and gave it the Spanish name *Merengue.*

There are many forms of Meringue being danced in Haiti today: The *Meringue Lente, Meringue Folklorique* and *Meringue Carnavalesque.* Each features a different tempo and step patterns.

Many Haitian *Meringue* records are available in the U. S. on the Seeco label. An LP album I did of Haitian Creole Songs and Meringues will also be released soon by the Elektra Record Co.

No "bon vivant" returns from visiting my enchanted Haiti without two or three Meringue steps — and a bottle of Haitian rum!

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Looking at TV

(*continued from page* 11)

fancy formations, just good clear taps sounding out and it was refreshing.

Special effects are the aim or style of June Taylor, who is quite inventive and comes up with new intricacies each Saturday on the *Jackie Gleason Show.* Usually the effects are at the expense of the dancing. On Feb. 21 the line of girls was in toe shoes doing those special turned-in strut steps that choruses did in the '20s. Then they sat down to the main business of making geometric patterns while the camera angled from above. Some people thought this was a "ballet" number. Perhaps the campaign centered around no toe shoes for babies should shift to no toe shoes for chorus lines.

Dance Co. Preview

(*continued from page* 27)

Primavera, it is in four movements to the Cimarosa Oboe Concerto and inspired by the mood of the Boticelli painting. Although the costume designer has not yet been selected, Miss Sokolow says that, like the choreography, the garments will have the flavor of the Florentine Renaissance. They will lie lightly on the young bodies so that the whole dance has a sunny fragility and freshness of an Italian spring.

In vivid contrast, Doris Humphrey has revived her *Life of the Bee* (1929) a sharply dramatic and straightforward exposition of the struggles and triumphs of a human-insect world. Watching the company in rehearsal we were especially impressed with their dramatic intensity. As the Queen Bees (Lola Huth and Joyce Trisler) engaged in their life-and-death struggle, every eye was riveted upon them. Miss Humphrey herself feels that the present company performs the work more expertly than the original company of twenty-five years ago.

Miss Humphrey's premiere for the Juilliard Dance Theater is what might be called a pure-dance distillation of a prevalent social problem of youth — the problem of aligning oneself with tradition or seeking a new path of one's own choosing. Called *The Rock and the Spring,* it is accompanied by the Petite Symphonie Concertante of Frank Martin. The simple, almost skeletal costumes have been designed by painter Clark Bailey, whom Miss Humphrey discovered one day when an exhibit of his easel paintings was on display in a store-art gallery.

If the company is well received in its professional debut, Miss Humphrey would like to revive several other of her repertory works for it. Additional choreograhers will be invited to contribute new works. And it is hoped that the Juilliard Dance Theater will become a model for subsidized modern dance groups in other parts of the country. Small wonder that all eyes will be upon it this month. *THE END*

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San Francisco Ballet

(continued from page 21)

measures to hold the organization together. The four principal dancers, Sally Bailey, Nancy Johnson, Gordon Paxman, and Conrad Ludlow, receive extremely small subsistence salaries from the San Francisco Ballet Guild, an organization of lay sponsors headed by Mrs. William Bayless, which also backs the annual spring season. Some members of the company also receive scholarships in the school which, as indicated above, is a thriving institution. All the principal dancers teach there, as do the directors of the company, Miss Asquith, Gisella Caccialanza, Lynette Panganiban, Greta Pedersen, Anatole Joukowsky, and Marjorie Dorian. Earl Bernard Murray, assistant conductor of the San Francisco Symphony Orchestra, is the company's musical director, and the orchestra is selected from San Francisco Symphony forces.

Having witnessed everything the San Francisco Ballet has done since the days of Bolm, having suffered through its lean years and through those when, by virtue of a mistaken policy, it tried to be fat, I think it is now in the best shape it has ever been, although one shudders to think what might happen if one of the eastern organizations came through with an attractive offer for Sally Bailey, Nancy Johnson, or one of the others in the small contingent of dancers on which it so crucially depends. The most remarkable thing about this company is that it does not believe the ballet was born in 1880 and reached its greatest flowering in 1881. Thanks to Lew Christensen and James Graham-Luján, it has kept the progressive, creative, inquiring spirit alive, and this at a time when the big touring companies have been pulling in their horns and going more and more "conservative" in their offerings — an intelligent man can go to a San Francisco Ballet performance and come away rewarded. As much cannot be said for many of its more celebrated rivals.

THE END

Stuart Hayden Coleman poses with his ballerina-mother Melissa Hayden, against a wall covered with dance photos of her.

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RECITAL MAKE-UP

Stage make-up, like everything else connected with performances, can be a dead give away as to whether the presentation is amateur or professional. Make-up is an art in itself and takes study, both of the art and how it applies to the performer. Most recital presentations we have seen have been marred by make-up which ranges from the bad to the horrendous. There is really no excuse for this. American women have learned by now how to control coloring, eye make-up, lipstick and some of the other fine points. A general rule, when in doubt, is to underplay the make-up, rather than overdo it. Artificial lights point up rather than dull a bad make-up. A *slightly* exaggerated street make-up does very nicely for the stage. When dealing with children this is especially true.

Let us consider some of the important points to be remembered. First, we must accept the fact that every face has its limitations. It is useless, and sometimes ludicrous, to try to imitate a different kind of face. The important rule which applies for general stage make-up is that it should enhance the good qualities of the face, minimize the lesser.

Powder Base and Rouge

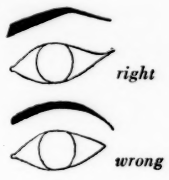
Kip Conlin, consultant and teacher for the John Powers Model School, holds that, for stage particularly, pancake or cream base should be one or two shades darker than the natural skin color. The pancake is easier to apply, but more difficult to blend with rouge, eye-shadow and powder. It seems that Helena Rubenstein puts out a pancake which makes for a good mat finish. When using pancake, the rouge should be a dry rouge. It is recommended to amateurs that they use a cream base, heavier than the average day make-up — in other words a theatrical panchromatic make-up such as Max Factor puts out, in stick form. The rouge to use for this should be liquid or paste (cream). Remember, when using rouge, that wherever it is applied, rouge creates a *shadow*. Rouge should be applied to the highest point of the cheek bone and carefully blended outward towards the tip of the upper ear. If the rouge drops below the nose line, the child usually has a fevered look; it also gives an aged look and brings the mouth to a sharp point.

To check the rouging, look straight forward into the mirror. Make sure the rouge is applied and blended in a diagonally-out direction. The closer it is to the nose, the bigger

the nose appears to be. Care should be taken that the rouging does not creep into the area of the temple, for this will also give an aging, sunken look. Over rouge, dust with powder and make sure that it, too, is carefully blended.

Eyebrows

For the eyebrows choose a dark brown, rather than a black pencil. The eyebrow pencil should be applied from the inner point above the eye, out towards the temple, in a feathery line, applied with short strokes, not a straight harsh line. The general feeling should keep that "winged-out" look. The illustration will help explain the shape and angle of the eyebrow.



Eye shadow

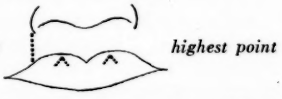
Eye shadow should be lightest near the nose, otherwise the nose is emphasized, and darker to the outside (towards the ear) and should never touch the eyebrow. The more adept person will place a bit of white between the brow and the upper part of the eye shadow. As for colors, dark blue and purple should be avoided. Use lighter, luminous blue or green or turquoise. Brown eyes with blue-green.

Mascara

Mascara should be applied carefully and not beaded. Here too, the rule holds that the heaviest accent should be at the outer edge of the lashes towards the temples. No mascara should be applied to the lower lashes. All of this makes the eyes look alive and bright. Artificial lashes are difficult to apply, must always be trimmed to the contour of the face and if possible should be avoided. Much better results for the amateur can be obtained with mascara.

Lipstick

The mouth should be given great care to avoid the cupid's bow or the cheap, smeary look. To get a nice, clean look, cover the lips with the face base and after application of lipstick, powder down well. This keeps the lip rouge from smearing. To give a clean, firm look, one may also outline the mouth on its outside rim with a line of a deep blue-red lipstick. If possible use a brush.



Above all, make sure that each step blends gently into the following one. This will help avoid the cheap, harsh, brash look, such as well defined areas of rouge or harsh black penciled lines tends to give. Good taste applies in the theatre, too. *THE END*

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Reviews

(*continued from page* 14)

Shirley Broughton and Company
Bill Hooks Dance Company
Brooklyn Academy of Music
January 19, 1955

The policy of combining more than one modern dance company on the same program has proved, of recent years, to be a fairly sound one. But rarely do combinations prove so satisfyingly balanced as that of Bill Hooks and Shirley Broughton.

The word-content of folk songs is used to motivate Mr. Hooks' dances. The approach is primarily gestural, with the gestures varied and woven into light spatial patterns. The effect is literal yet surprisingly unencumbered. It would serve Mr. Hooks well should he ever do Broadway or television choreography.

Mr. Hooks' three offerings were *Irish Songs* (Beethoven), *Two Women* (Traditional), and *Blues Cycle* (arr. Hooks, Bernard, Lorin), all of which have been seen before.

Miss Broughton is non-literal. The rhythmic impulse of the music sends her dancers into sustained phrases of movement. The final effect is athletic, almost visceral, with here and there a bold thrust, as though the dancers were about to plummet them into an exciting and untried realm of new movement. This sense of exploration was penetratingly worked out in *Quartet* (Morton Feldman). But it was forced in *Dance of the Furies* (Gluck), the only premiere on the program.

Gluck's fury music from the opera "Orpheus" is deft, quick, and decidedly formal. Miss Broughton's choice of bulky movement masses was unsuited to it and unsuited to the slightly built dancers surrounding her.

New costumes were added to Miss Broughton's *Canzone* (Alan Hovhaness). Last season, without costumes, the work was a fascinating, if incompletely realized study in movement contrast. This season, with its over-designed Renaissance garb by James Trittipo, it developed a dramatic flavor not inherent in the choreography.

Both Miss Broughton and Mr. Hooks made considerable use of a quite amazing little dancer named Maggie Newman. Miss Newman is built like a piece of Chaim Gross sculpture. She is tiny, with a round tightly cropped head and rounded arms and legs and exquisite feet. Sometimes she resembles a tumbling elf, sometimes a bird poised in flight. And there is about everything she does the equilibrium of the true dancer.

Other members of Miss Broughton's company were guest artist Talley Beatty; Claude Thompson, Renate Aubert, Debby Choate, Georgia Collins, Jeannie Fishman, Beverly Gaines, Judie Leiser, Rosalie Printz, Bruce Carlisle, David Vaughan, and David Wynne. Mr. Hooks' company included Bobbie Chifos, Claire Williams, Gloria Chavlis, Marvin Gordon, and David Wynne.

(*continued on page* 70)

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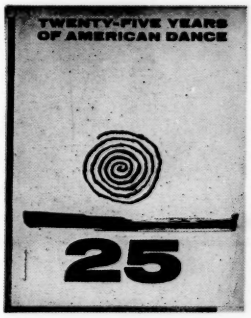

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Reviews

(*continued from page* 68)

Jay Maisel

Maggie Newman (above) was featured in both the Shirley Broughton and Bill Hooks companies, which shared a program on Jan. 19 at the B'klyn Academy of Music.

Marina Svetlova
Central High School of Needle Trades
January 22, 1955

Marina Svetlova has devised a smooth and skillfully balanced touring package of dance. It consists of classic ballet solos and pas de deux, which she shares with Jack Beaber; some specially choreographed numbers; and Spanish solos by Anita Velez. The emphasis throughout is on direct audience contact, to the sacrifice of true dance artistry.

Miss Svetlova herself is a most attractive young woman with sparkling costumes and perfect grooming. There is about her stage deportment the sprightliness, the modesty, and the discipline of the seasoned trouper. But her ballet technique leaves much to be desired.

Both she and Mr. Beaber have an alarming disregard for a musical phrase. And the accompanist, Theodor Haig, seemed perfectly willing to go along with them.

Miss Velez's Spanish solos and Miss Svetlova's original dances, like *The Tragedy of Marguerite* and *Dance of the Elf*, were routines (the mechanical aspect of choreography, without its creative element).

The American Mime Theatre
Brooklyn Academy of Music
February 9, 1955

The most provocative aspect of Paul J. Curtis' American Mime Theatre is the conjecture of how it will be some five or ten years from now. For at the present time, the group is feeling its way. And in this searching process lie both its virtues and its weaknesses.

Essentially it is an attempt to combine the classic French mime (the silent use of patterned dramatic gesture) with music and non-

(*continued on page* 74)

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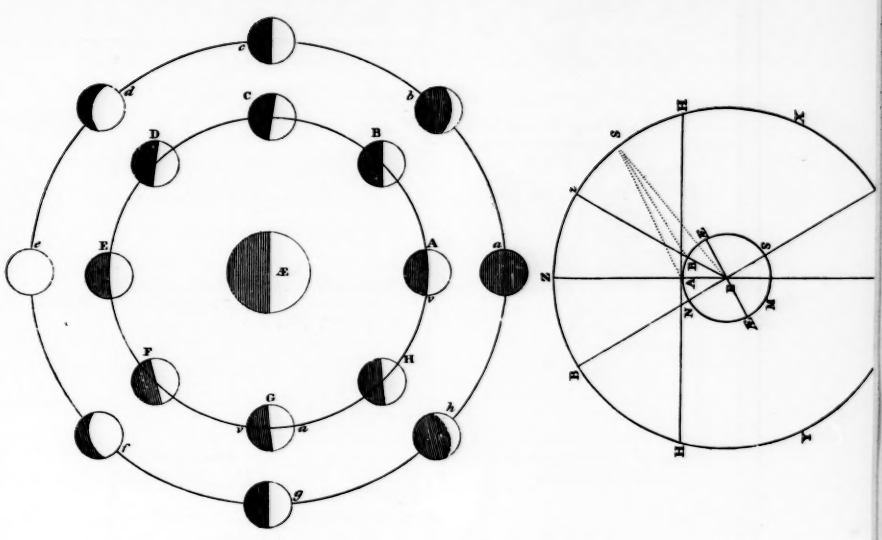

Like most of us, you probably *would* like a picture of the future. Just because it's reassuring to know exactly what's ahead.

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on page 85

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Book Reviews

(*continued from page* 13)

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Reviewed by Lillian Moore

The renaissance of ballet in this century is the result of a combination of circumstances. If Fokine and Nijinsky had not had the guidance of a Diaghilev, if Ashton had not been encouraged by Rambert and de Valois, if Balanchine had not found fertile soil for his genius, then of course ballet would not have developed into the complicated, fascinating and controversial art which it is today. Nevertheless, the creative contribution of the choreographer remains the most important single factor in ballet's growth or decline.

Beginning with Michael Fokine, A. H. Franks of the London *Dancing Times* has traced the course of ballet during the past half-century, through the significant works of major choreographers. His selection of artists is well considered, and his comment is constructive. There is an interesting study of the original work of Vaslav Nijinsky, whose importance as a choreographic force may have been previously underestimated. There are perceptive and thoughtful assessments of such figures as Massine, Balanchine, Tudor, Helpmann, Lifar, Petit, and more briefly, the Americans Loring and de Mille, Robbins, Kidd, and Taras.

The American reader of this book will be constantly reminded of the vastly different backgrounds of British and American audiences. Whether we are willing to admit it or not, our tastes and our values have been strongly influenced by the immediate past; the British by memories of the Empire Theatre and Christmas pantomime, and by the more direct heritage of Diaghilev, the Americans by Pavlova, Denishawn, the experiments of the moderns, and by neglected pioneers of American ballet such as Bolm, Page, the Christensens and the Littlefields. Consequently some of Franks' conclusions are both stimulating and provocative: often, one would like to argue a point. Certainly this book helps one to a deeper understanding of British ballet (which is particularly rewarding in these days when we are so frequently visited by companies from England), as well as of the main currents of the theatrical dance in our time. Especially gratifying is Franks' broad and comprehensive appreciation of good ballet in all its facets, as well as his earnest belief that the choreographers of tomorrow can make it still better.

The thirty-six photographs have been carefully chosen to illustrate the varying styles of the choreographers under discussion, and they are more cleanly reproduced than those found in many far more expensive books.

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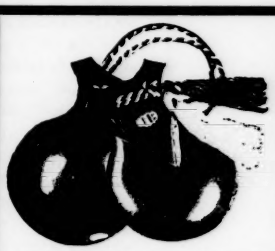

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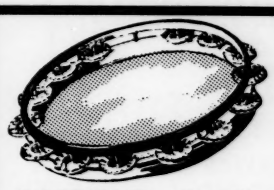

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Reviews

(continued from page 70)

verbal vocalizing. And it is an attempt to fuse the creative contributions of members of a company, rather than have them function merely as instruments of their leader.

As yet the performers have not found the physical centeredness (especially in what Jean-Louis Barrault calls the "whiplike use of the spine") for their principally contemporary material. And while the use of personal contributions from group members gives their works an air of spontaneity, it also tends to lead to structural looseness.

The works which lay most comfortably within the company's style were the lighter ones like *Pinball Machine*, in which the performers literally simulated a ball and the bumpers in a pinball machine; and *The Western*, a warmly witty distillation of the essential movement quality of a western movie, with its mysterious white-hatted "stranger" who conquers the slinking gunman (with much ornamental twirling of imaginary guns). In both of these works there was the sense of free-flowing invention that makes for theatre magic.

Merle Marsicano and
Mary Anthony and Company
Brooklyn Academy of Music
February 16, 1955

By an interesting chance, the two choreographers chosen to share this program contrasted vividly.

Merle Marsicano, whose solos occupied the first part of the evening, might be called a non-objective choreographer. Her dances are little etudes in shadow and sensation done in the limiting atmosphere of self-alone.

To establish this atmosphere she has developed a physically fluid but spatially confined style. The watery hips and suspended arms fold centripetally upon themselves. And like a modern Daphne, she remains essentially rooted. Her only new dance, *Souvenir*, was inconclusive in impact.

Mary Anthony, whose three contributions included a new solo and a new trio, is warmly concerned with the emotional values inherent in human relationships. And she gives expression to them in full-bodied, strongly romantic terms.

Especially in her *Trio* (Brahms) created for Laura Sheleen, Harvey Lichtenstein, and Anneliese Widman, there was a masterful attempt to project the dancing bodies through space. The dancers circled about the stage. They arched back, leg extended, and then plunged forward. They spiralled to the floor and vaulted into the air. They seemed constantly to affirm that dance is a liberating art form.

In her own solo, *Imagine . . . you are a house around which I am a wind* (Debussy), the open, lyric choreographic style was alien to Miss Anthony's personal physical quality, which is taut, sharp, and spare. And so there tended to be a kinesthetic impasse.

As a choreographic craftsman Miss Anthonv has grown markedly. *Trio* had richness of texture and a consistent feeling of structural balance. And it was sensitively danced, especially by Anneliese Widman.

Guest artist, Joseph Gifford, revived his duet, *The Pursued*, for himself and Miss Anthony. Accompanist for Miss Marsicano was Edwin Hymovitz. Cameron McCosh accompanied the Anthony works.

Helen Williams
Carnegie Recital Hall
February 17, 1955

In watching a performer like Helen Williams, one would like temporarily to become a concert manager. For a sensible manager could easily rectify the amateurish presentation of Mrs. Williams' inherently colorful material.

She performed a series of surprisingly varied traditional and contemporary Hawaiian dances interspersed with explanatory lecturing. She did her own speaking and managed to spoil captivating historical and geographical material with a coy, apologetic delivery.

For musical accompaniment she used a phonograph. But she did not comfortably incorporate it into the program structure. For example, while slipping off to change her attractive costumes, she played recorded interludes. But each time she returned to the stage, she attempted to prove that the costume change had really been quick by snatching up the needle without allowing the music to run its course.

With a relaxed attitude and the same kind of dignity in speech that she displayed in the dancing — and with more imaginative attention to lighting — Mrs. Williams would have an absorbing lecture-demonstration eminently suited to schools and clubs. Its dance simplicity precludes its being used as concert material.

An Evening of Dance Works by
Anna Sokolow
92nd Street "Y"
February 24 and 28, 1955

Choreographer Anna Sokolow has created a beautiful new work. It is a melancholy work — even at times a stark one. But underlying its bleakest moments is the current of human generosity and kindliness that illumines true art.

What impressed us perhaps most about the new work, which is called *Rooms*, was the great complexity of dance material woven into what seemed like the most simple of dance surfaces. There was never the slightest shred of movement for its own sake. The proportions were everywhere just, the honesty of gesture uncompromising.

Using a strong jazz score by Kenyon Hopkins to set a nervous contemporary atmosphere, Miss Sokolow commented upon the self-imposed isolation of human beings. Though her viewpoint was philosophical, it did not fall into the trap of being literary.

(*continued on page* 76)

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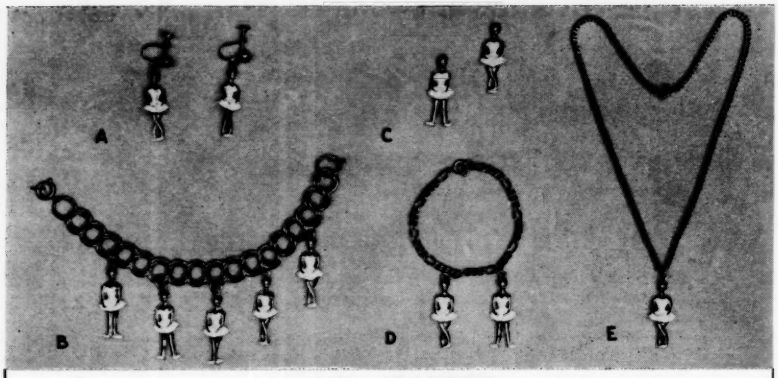

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DANCE *magazine* 231 West 58 Street New York 19

Reviews

(*continued from page* 75)

She remained securely within the realm of dance expression as she took her dancers from a situation of potential sharing and showed how their preoccupation with their own emotional "rooms" created the sterility of group existence without group contact.

In the opening scene, called "Alone," eight dancers sat facing the audience on chairs zigzagged about the stage. The chairs were the plain brown, nineteen-twenties dining room variety. But as the dance progressed, their appearance seemed to change.

The wall behind the dancers was of bare brick, the lighting subdued. The dancers sat still and unseeing.

Slowly they began to reach and shift and bend and rise close to their own chairs. Each dancer's opening motif turned out to be part of a generalization. Each did a fragment of what would later be the basic pattern of another dancer. Here was the proclamation of potential unity expressed purely in dance.

All left with their chairs. A young man (Jeff Duncan) returned to sit alone. He fell to the floor and writhed. He cast himself into a circle of slow cartwheels. And as he resolved into a slow treading movement, he seemed both grandiose and pathetic. His dance was called "Dream."

Several chairs were returned, and a woman (Beatrice Seckler) was left alone for "Escape." To a slow blues, she wandered caressively among the chairs and treated them like fantasy people involved with her in some elaborate social intercourse. Reality closed in and left her standing small and alone near one of the chairs.

In "Going" Jack Moore was the eternal "man with a project." Wearing a satin lumberjack, he burrowed his head in a chair seat and jounced his shoulders in the grip of the jazz rhythm. His nervous dance was confined to only half of the stage area. He went nowhere fast.

The music calmed down for "Desire." Six seated people faced each other in two lines. They shuffled their feet and reached out their arms. All stood simultaneously, then sank to the floor and reached upward. They climbed upon their chairs and stood with their heads down as though hanged. The drums rustled. The desire was ceaseless and goal-less.

In "Panic" a condemned man (Donald McKayle) sat with the light pouring on him. He reached out and collapsed forward. He ran to four other people in panic. They were immobile. His arms trembled. He sat down, covered his face and ears, beat his head on the floor. The others left him alone, crouching barricaded behind his chair.

With a wonderful stroke of contrast, three girls (Eve Beck, Judith Coy, Sandra Pine) gently extended their legs and arms in "Daydream." Out of their undulating passivity came "The End?", a solo for Eve Beck. She jutted her legs and arms stiffly forward, frantically covered her face and jumped like a rag doll. Finally she climbed on her chair

and extended her arms in a flying motion.

Again the whole group in a repetition of "Alone." Only this time each dancer repeated, not his neighbor's leit-motif, but his own. And how sad they looked as they went mesmerized through their little patterns with the music throbbing angrily around them.

Although the dance ended on this note of unfulfillment, there was no feeling of sodden finality. The strength and vitality of the choreographic structure could not help but encase the whole in a cloak of affirmation.

The program also included a repetition of Miss Sokolow's *Lyric Suite*, which, like *Rooms*, was sensitively danced by Miss Sokolow's company consisting of Donald McKayle, Sandra Pine, Beatrice Seckler, Eve Beck, Jeff Duncan, Judith Coyle, Leonore Hays, Esta McKayle, Jack Moore, and Paul Sanasordo.

Works by Natanya Neumann, Thomas Ribbink, and Ethel Winter
February 26 and 27
Henry Street Playhouse

The two prime requisites for a choreographer are, quite simply, having something to say and finding a way to say it. Of the three choreographers on this program, only Natanya Neumann has brought both elements into harmony. Ethel Winter is still modestly learning the ways of dance form. And Thomas Ribbink, whose works dominated the program, is concerned with contriving dances, rather than letting his feelings take their natural shape.

At their best (as in his group work, *Creation*) Mr. Ribbink's dances have a sculptural quality — a way of using bodies not as such, but as studies in torsion. But this deliberately visual approach can easily become static and almost anti-dance. This happened repeatedly in *Mountain of Spice* (Armour), a wordy paean to the cycle of life. It also happened in *Deep Blue* (Ribbink), a jazz study in which the intricate dance designs seemed to war with the driving jazz score.

In watching Mr. Ribbink's works, one constantly had the feeling that he would grow more surely as a choreographer if he selected simple themes and composed simple dances to express them.

Although Natanya Neumann performs and choreographs fairly infrequently, she seems to develop steadily in both areas. She looked particularly lovely in her solo, *Ode*, and performed it with composure and a strong sense of contrast.

Her group work, *A Time to Love* (Harrison), had a radiant sense of harmony. And like so many of Miss Neumann's works, it interestingly combined lyrical delicacy with a solid earthiness.

Ethel Winter's group work called *Driftwind* (Cameron McCosh) was a long, lyrical utterance whose lack of internal climax, of a sense of dynamic contrast, made it more like a study in dance form than a fully realized dance. (*continued on page* 79)

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Tap

(*continued from page* 57)

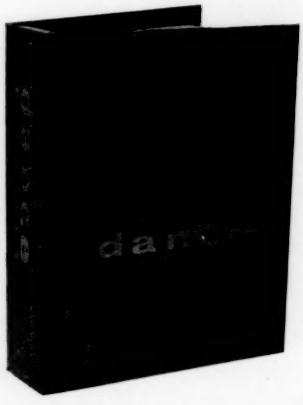
like, on any beat, without waiting for that much loved goal of most tap steps — the ball change.

A nice exercise consists of doing two bars of each rhythm and finishing the eight bar phrase by returning to the first pattern. Make the transitions where they come rhythmically and don't try and start each one as the beginning of a waltz clog step — they won't come out that way.

Another exercise is to use the brush out of the shuffle as the "one" count and continue from there. Start this slowly as it is more confusing than it sounds. Use it in all the rhythm patterns I have shown you. The object of this exercise is to give you confidence in using your feet with the same facility that a pianist has in his fingers. Tap dancing seldom exploits the fact that your feet are yours to do with whatever you want, and they can. The accents do not have to be where the weight is placed. Home is not always standing still. Home is wherever you have enough imagination to live.

Beware the ball change. Up is more fun than down.

THE END



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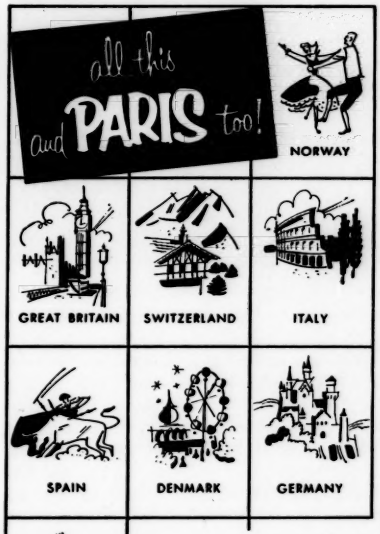

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Reviews

(*continued from page* 77)

New York City Ballet
February 15-March 13, 1955
New York City Center

The two new ballets, the costuming of *Western Symphony*, and the general choice of repertoire for the New York City Ballet's spring season were all more or less indicative of the company's current policy. It is the hedonistic one of "good box office," rather than the adventuresome one of "sound repertoire at all costs." One can easily understand this approach, for the artistic ventures at the New York City Center are under constant pressure from those on its board who think, with inappropriate naiveté, that repertory art, be it theatre, opera, or ballet, can make money if it caters to public taste on a mass level.

The New York City Ballet under Lincoln Kirstein's sophisticated and consistent direction has managed to skirt this kind of unrealistic thinking. But some of it did hit its mark in the current season — with an opening night program consisting of *Con Amore*, *Pas de Trois*, *Fanfare*, and *Western Symphony* (all pure froth), and with *Fanfares*, *Pied Pipers*, and *Con Amores* liberally dotting the entire season.

The season's premieres were George Balanchine's *Roma* (Feb. 23) and *Pas de Trois II* (Mar. 1). Balanchine, admirable musician that he is, delights in finding out-of-the-way or infrequently played scores. For *Roma* he selected three movements of Bizet's rarely played and quite colorless "Roma Symphony."

Like *Scotch Symphony* and *Western Symphony*, *Roma* is an attempt to prove the universality of classic movement by transporting it to different national locales. As such it is successful. But this very premise about classic movement produces a certain stylistic rigidity. We found *Roma* at times quite uninteresting.

There was no mistaking its Roman locale, for designer Eugene Berman placed the dancers in a sort of piazza backed by a stolid brown stone building through whose central arch could be seen a little obelisk. The set had the literalness of a plate from a book of architecture. Its only value seemed to be in the establishment of a weighted contrast to the lightness of the dancers.

They were strangely garbed. The girls resembled contemporary peasants with their velvet bodices and frothy skirts. The boys, in white tights and mauve and gold panties that reached halfway down the thigh, resembled Renaissance peasants.

The three movements of the dance were concerned with flirtation and youthful gallantry. In the opening movement, there was one charming moment in which the boys promenaded in formal pairs around the girls, as though selecting suitable companions for the festivities to come.

The group dissolved leaving a couple (Tanaquil LeClercq and Andre Eglevsky) to perform

(*continued on page* 84)

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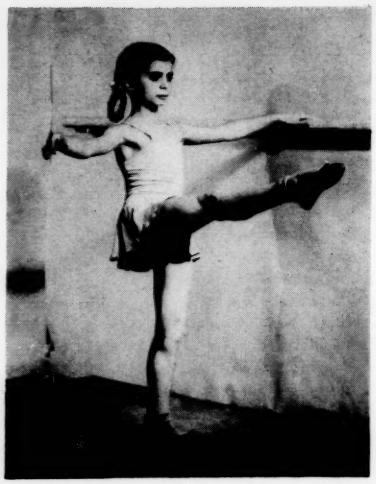

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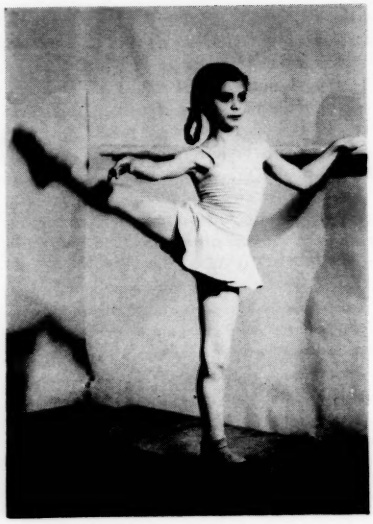

2

3

GRANDS BATTEMENTS

Tnis particular basic exercise, too, is valuable for a number of reasons. These include the loosening of the hip joints for turnout and height of extension, the limbering and stretching of the tendons of the legs, particularly at the back of the thighs, and the strengthening of muscular control through the hips.

As the *grand battement* is really an extension of the *battement tendu* it is most important when executing this exercise to bear in mind all of the basic facts concerning the *battement tendu* which we have dealt with at length in the September 1954 issue.

Grands battements like *battements tendus* may be executed to the front, to the side, and to the back. The front position may be *à la quatrième devant*, or *croisé devant*, or *effacé*; the side position may be *à la seconde or ecarté;* the back position may be *à la quatrième derrière, croisé derrière, epaulé* or any of the arabesque positions. Basically, at the barre, we execute this exercise *à la quatrième devant, à la seconde, à la quatrième derrière.*

The *grand battement* usually begins from fifth position. However, with other exercises discussed in previous articles I suggest that for complete beginners it is wise to begin working only in the first position, advancing gradually to fifth as correct placement improves.

The exercise itself consists of sliding the foot forcefully outward from the closed position as far as it will stretch *à terre* and continuing the movement upward to hip

DO'S AND DON'TS OF BASIC BALLET BARRE EXERCISES PART NINE

BY THALIA MARA

PHOTOS BY WALTER OWEN

DON'T: 4

height (or higher in more advanced stages), then the leg is allowed to descend to the open pointed position very much under control and from this open pointed position *à terre* is returned firmly to the closed position (5th or 1st) *sliding on the floor*. In other words it begins and ends as *battement tendu*. It is generally performed to a 4/4 rhythm. A good idea for beginners is to practice allowing one count for each part of the movement — i.e. slide to the point *à terre* (count 1), raise the leg to hip height (count 2), point down on the floor (count 3), return to 5th or 1st pos. (count 4).

KEEP IN MIND

As the foot slides outward and is raised upward it is most important that the turnout of the thigh be maintained. When the exercise is performed to the front, care should be taken that the knee of the working foot turns outward and the heel is lifted, while the hips and shoulders maintain their perfect alignment. In taking the leg *à la seconde* the seat must be under and the stomach well lifted so that the thigh is open from the hip, with the knee facing straight up to the ceiling. In performing the exercise to the back the leg again must be open from the hip without permitting the spine to twist or the hips to come out of alignment.

The body must be perfectly centered throughout the exercise, whether the *battements* are taken front, side, or back, and must remain quiet so that there is absolutely no movement except with the working leg. The hand on the barre should rest in one position and never move although the *battements* are performed in different directions. There is a *slight* shifting forward of the weight when the leg is taken back in order to maintain the balance over the ball of the supporting foot and to permit greater freedom of the leg action without tension or strain on the shoulders and spine. The danger here is that the beginner will rock back and forth — on the contrary the shift should be almost imperceptible. Some schools teach keeping the upper body in a completely upright position for the *grand battement en arrière*. However this makes for a rigid line rather than a fluid one, is acrobatic in appearance, and is a great strain on the back.

The foot must point strongly as it begins to slide outward and maintain this strong point until the foot touches the ground after the descent.

The sliding out and in on the floor as the leg is raised and closed are of the utmost importance. Sliding out as far as the foot can reach on the floor before allowing the leg to rise will insure the taut knee and long line which are basic in this exercise. The same thing applies to the closing — coming down to an open pointed position before sliding the foot into its closed position gives a long and beautiful line through the foot until the last moment and makes for strength and cleanness of technique. The knee should never be permitted to bend either on the way up or in closing the fifth position.

All the weight should be centered over the ball of the supporting foot although the heel of this foot remains firmly on the ground throughout the exercise. Sometimes beginners will allow the heel to raise up off the floor because the tendons at the back of the thighs are tight and it is difficult to raise the working leg — this must be guarded against. The working leg should be weightless and free so that it goes up with a minimum of effort and comes down with great control. Control on the descent is most important.

Although the leg is raised forcefully, the accent in this exercise is in the closing. The heel of the working foot must come down firmly on to the floor in 5th (or 1st) position. This, however, does not mean that the foot should come down forcefully; on the contrary, it comes down easily and with no sound other than the slight brush on the floor as it slides into position.

Posture and placement, the correct position of the supporting foot and pulled up knees and thighs in both legs, at all times, are, of course, absolutely essential (See DANCE Magazine July and September, 1954). (over)

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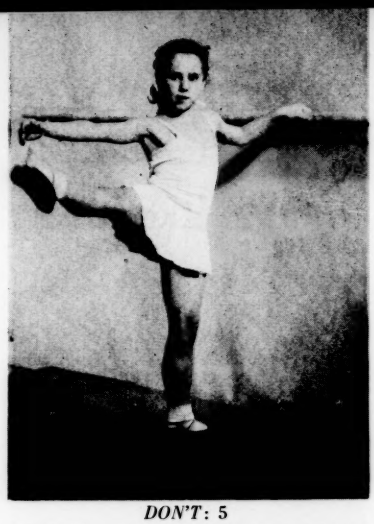

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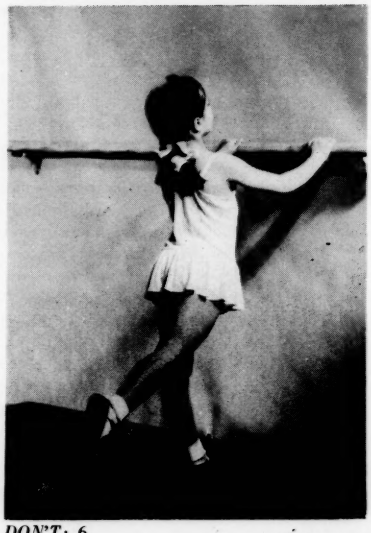

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The beginner should not raise the leg any higher than is possible while maintaining correct placement. Naturally this will vary for different students — some will not be able to raise the leg more than 45°, others can safely take the leg to 90°. *It is of far more value to the student to practice with a low leg in correct position than to insist on raising the leg at the sacrifice of placement and turnout.* Correct practice will stretch the tendons and muscles properly so that with a comparatively short time the leg will go higher in the correct position, whereas practicing in an incorrect position will never lead to anything better.

DO'S AND DON'TS

In the first three pictures Sonja Bacharach our little model of intermediate grade, is showing the high point of the *grand battement à la quatrième devant, à la seconde,* and *à la quatrième derrière.*

In picture number 1 we see the leg *à la quatrième devant.* Both legs are pulled up at the knee and thigh so that they are taut, the instep of the working foot is well stretched, she is well lifted out of the hips and in the ribs with no sense of strain, hips and shoulders are properly aligned, head is erect. eyes looking straight forward.

In picture number 2 again everything is correctly placed and aligned. Remember she is an intermediate student, a beginner would not be able to raise the leg so high in correct form.

In picture number 3 Sonja has turned slightly for the purposes of the photograph. Notice how the ribs are well lifted although she has shifted her weight forward slightly. This position enables her to move her leg freely without undue strain in the spine. It also makes for beautiful line.

In picture number 4 Eva Di Piazza our beginner model is showing us some of the errors committed by beginners in this exercise. Posture is completely gone, the supporting knee, instead of being pulled up tight has been allowed to buckle, the working leg is turned in and limp instead of being stretched taut, she has fallen backwards in order to take the leg up forward.

In picture number 5 Eva shows us the error of taking the leg up too high at the sacrifice of correct body placement. Shoulders are strained and hunched, hips out of alignment, head out of its correct position. Right from the start a sense of ease in working must be cultivated.

In picture number 6 Eva shows us the error of forcing the shoulders back and holding the upper body rigidly upright. This makes it very difficult to turn out the working leg properly, to straighten its knee, and to raise it.

In picture number 7 Eva is showing us the opposite error of leaning too far forward, allowing the ribs to collapse and losing all feeling of correct placement. Contrast this to Sonja in picture number 3. Notice too, how the spine is twisted in contrast to Sonja who opens her leg without twisting the spine.

(*to be continued*)

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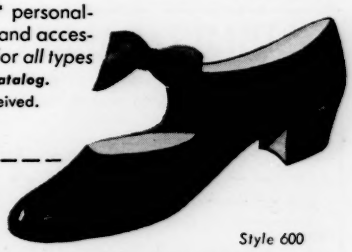

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Reviews

(*continued from page 79*)

a muted adagio. He turned her slowly in off-balance arabesque and sustained her through intricate legato passages that were often without any real climax. The pas de deux ended with her seated shyly on his knee.

Tanaquil LeClercq made her rather innocuous role glow with warmth and nuance. Mr. Eglevsky, whose acting is just that — acting, performed the technical aspects of his role with impressive attention to detail.

Roma concluded with a kind of celebration — playful group games and a tarantella. Berman added his visual contribution with head napery for the girls, stocking hats for the boys, and the sudden incongruous appearance of lines of washing between the buildings. These extra trappings only added to the basic artificiality in *Roma.*

New costumes by Karinska are almost as much an event as a whole new ballet. Her costumes for Balanchine's *Western Symphony* are no exception.

In themselves, the costumes are ravishing. They have an elegance, a continental chic, and a sense of color-drama that seems to dance by itself. What they do to the ballet is another thing.

In the informality of practice clothing, *Western Symphony* had a certain visual simplicity that helped offset the uncomfortable ecclecticism of its classic form and genre content. Then along came Karinska. The girls are now corseted in tutus that would make the Ballets de Paris envious. Their bodices are gleaming satin with touches of ribbon and brilliants on the shoulders. Their skirts are a brief ruching that dips in the back like a flirtatious chicken tail. The bodices riot through green, purple, orange-pink, deep blue, and crimson combined with pale blue skirts. The men are in black with pipings of color, and in Nicholas Magallanes' case, a trimming of rhinestones and velvet. And for a final delectable touch, there is Tanaquil LeClercq

Rad Bascome

Tanaquil LeClercq and Andre Eglevsky in "Roma" (Balanchine-Bizet-Berman).

in champagne and charcoal gray and an enormous black horsehair Merry Widow hat. With the superimposition of this French music hall fashion show, the mixture of elements and styles in *Western Symphony* is even more incompatible.

John Boyt's mining town backdrop was handsome and atmospheric. And Jean Rosenthal lighted it with imagination.

After the conscious inconsistencies of *Roma* and *Western Symphony*, it was a relief to see the crystaline classicism of Balanchine's new *Pas de Trois II* (Glinka). For us, the work does not have the joyous impact and playfulness of Balanchine's first *Pas de Trois*. Its points are subtler, its use of dance more modest. And it is not so much a conventional pas de trois as a ballet-in-miniature complete with solo, duet and trio variations.

When Melissa Hayden and Patricia Wilde joined Andre Eglevsky in the *Pas de Trois II*, we found their strength of attack not sufficiently contrasting. Diana Adams in Miss Wilde's role, added the necessary nuance.

Some of the least heralded changes of the season turned out to be the most rewarding. Among those were cast changes and a new second movement for Balanchine's grimly lovely ballet, *Ivesiana*. Called, "Arguments," the movement replaced a former one called "Hallowe'en." It was a stroke of genius.

The atmosphere of *Ivesiana* is one of bitterness and resignation. "Arguments" fits securely into this mood. It is deeply dramatic, yet it is developed completely in dance terms.

A couple (Patricia Wilde and Jacques d'Amboise) flail at each other in fury. As in all arguments, the generalized fury obscures the reason for argument. Three of *Ivesiana's* dark-clad chorus members surround the suffering couple. They watch, they participate. The familiar Balanchine intertwining arms become a symbol of mounting confusion. Finally the silent onlookers disappear. The girl plants a resounding smack on the man's cheek and falls to the ground. In attempting to destroy him, she has destroyed only herself.

Melissa Hayden has taken over Janet Reed's role in the opening "Central Park in the Dark" section of *Ivesiana*. Her approach is sharper, more tortured. It lends even greater pith to her duet with Francisco Moncion.

Some of the company's lesser known dancers made marked progress during this season. Allegra Kent's Choleric Variation in *Four Temperaments* had an intensity that will be even more effective when her inclination to over-project the movement is focused.

Jane Mason's Mistress in *Con Amore* was remarkably poised, as was her Oboe in *Fanfare*. Barbara Milberg's Profane Love in *Illuminations* has increased greatly in depth.

The male corps is on the whole more spirited. But the entire company is just about ready for some challenging new works perhaps by a choreographer other than Balanchine, or by the Balanchine who produced *Ivesiana*.

THE END

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HOLLYWOOD AND LAS VEGAS

BY TED HOOK

MOTION PICTURES IN PRODUCTION

Columbia: Pert chorine **Joan Boston** up for a possible contract . . . "Three For The Show" released this month and critics are unanimous in their praise of **Jack Cole's** choreography for **Betty Grable, Marge & Gower Champion.**

Paramount: Everyone thrilled over the signing of **Ernie Flatt** as third choreographer on "Anything Goes". After assisting nearly all the top directors in the business he finally gets to "show his stuff" for **Mitzi Gaynor** in this Cinemascope extravaganza . . . Martin & **Lewis** have contracted **Charles O'Curran** to stage the numbers for their current "Artists & Models" with **Jack Fischer** and **Jack Mattas** "dancing-in" for the stars

M.G.M.: Dancer **Jimmy Thompson,** who recently signed a long-term contract has been assigned the role of a choreographer in the forthcoming "Love Me Or Leave Me", for which **Alex Romero** choreographs . . . **Jack Cole** to begin auditioning for "Kismet" this month.

20th Century Fox: Choreographer **Stephen Papich** welcomed Bette Davis to his rehearsal hall for her film "comeback" in "Sir Walter Raleigh". Steve also reading scripts for films starting in June and July . . . As a result of his fine work on the Chrysler "Shower of Stars" TV series, choreographer **Paul Godkin** was signed to do Betty Grable and Sheree North's dances for "How To Be Very Very Popular" which went before the camera a few days ago.

Universal-International: Lee Scott, adding many dancers to his "The Second Greatest Sex" with **Bob Bush** figuring prominently in the male line-up and studio's **Mamie Van Doren** improving steadily as a dancer. Lee was thrilled when **Sallie Whelan** and **Alex Ruiz** feted him with a gala birthday party.

The local trade papers have announced that after April 15 (Income Tax Day) there will be a terrific upsurge in motion picture production . . . not since the boom war days has there been as much activity in the Hollywoods. Dancers are due for a real "field day" especially since Las Vegas is weening many to Nevada.

DANCE THEATRE

George Moro of Moro-Landis Productions has been signed to stage the annual Police Show in Shrine Auditorium with a "Caribbean" motif . . . George Axelrod and Jules Styne will co-produce a new musical titled "Tinsel Town" to bow on B'way late this season; it boasts a Rodgers & Hart score. At this writing no choreographer has been set . . . **Jose Greco** and Co. begin an 18 performance concert series at the Wilshire Ebell Theatre on April 10 . . . Hollywood's Academy Playhouse is casting a new musical, "Great Zeus!", with no dance director set . . . The Lester Horton Dancers to perform many of their well-known works for the Annual Bachelor's Ball at the Biltmore Hotel with **Lelia Goldoni** and **James Truitte.**

TELEVISION

Jack Baker, who has been functioning as choreographer on the Dinah Shore Show, has just signed a contract to direct as well as choreograph a new television series featuring the Aames Brothers . . . Former chorus boy Bill Alcorn has changed his name to **Bill Andrew** and is the new choreographer for Ann Sothern's TV and nite club enterprises . . . N.B.C. is re-writing its series "The Dancers" as a possible vehicle for **Tita Purdom** (dancing wife of M.G.M. star Edmund Purdom) . . . **Kenny Williams** choreographing "Burlesque" for telvision-spectacular presentation featuring Dan Dailey and Marilyn Maxwell.

LAS VEGAS

The Sands: Choreographers **Bob Gilbert** and **Renee Stewart** plan an innovation in collaboration with writer Sid Kuller, by creating numbers for members of the "line", in order to showcase undiscovered talent from the corps of Copa Girls and The Sandmen. Also in the works is a complete renovation of the fabulous Copa Room with producer Jack Entratter flying all over the U.S., negotiating with different designers etc, for the best in stage facilities.

The Flamingo: Ron Fletcher staging a new act for **Keefe Brasselle.**

The El Rancho Vegas: Producer-choreographer **LeRoy Prinz** presents a fancy production number with a Military theme for the current show featuring exotic Lili St. Cyr. Mr. Prinz also staged the Foreign Correspondents Award dinner in Hollyw'd.

The Sahara: Katherine Dunham "wowed 'em" opening night with her troupe in an array of numbers new and old. Miss Dunham seems to be more youthful and more exciting with every engagement.

CONCERNING THE NEW HOTELS

Hal Belfer of the Hotel Riviera has found that Hollywood is pretty well drained talent-wise, and he's headed for San Francisco to audition dancers, singers and actors for the company of 25 stock players for this plush new hostelry; his assistant is former Moulin Rouge chorine **Joy Walker.** With the signing of pint-sized **Dicki Lerner** there's bound to be plenty of noteworthy mime-dancing . . . Seems that **Bob Alton** had the same problem in Hollywood and his assistant **Joan Bayley** has headed to New York to cast dancers for the New Frontier . . . At this writing **Jimmy Brooks** and **Roy Dameron** have inked contracts . . . Former Hollywood Greek Theatre producer Gene Mann has assumed the same position at the new "Dunes" hotel where **Vera-Ellen** and **John Brascia** will headline the first show . . . **George Tapps** of the Royal Nevada begins rehearsing his talented company, which includes **Guy Tanno, Joe Russell, Judy Guyll** and **Dorothy Matthews** for their April 11 opening. **Sally McCloskey** also becomes a member of the Hotel line . . . **Ray Bolger** will come into the Sahara next month at $25,000.00 per week!

TED BITS

Larry Kert signed a long-term contract with 20th Century Fox . . . Hollywood's Hawthorne School announces the appearance of **Michael Kidd** in a lecture series titled "Introduction to the Arts" . . . Ray Bolger signed **Sylvia Lewis** to a personal contract . . . **Jimmy Starbuck** returns to New York to choreograph for Imogene Coca . . . **David Ahdar** has opened his "Mon Petit Dance Studio" on the Sunset Strip in Hollywood . . . **Gene Nelson** currently on location in London for "Time Slip", has been asked by the Royal Dance Academy to conduct a 2 week course in techniques of film choreography for its advanced class. Gene is also scheduled to play six weeks of British theatres upon completion of the film . . . **Jerome Robbins** to repeat his B'way chore on "The King & I" at 20th Century Fox.

THE END

(*continued from page 6*)

MADRID: David Paltenghi has been here for the last two months auditioning (350 girls in order to choose ten), teaching, choreographing and rehearsing the dances for Robert Rossen's "Alexander the Great", being produced here for United Artists. Amongst the leading dancers he has chosen are Argentinian **Maria Angelica Merita,** and **Spanish Luis Moreno** and **Maria Luisa Gayarzun,** pupils of Valentina Kashuba who are under contract to appear in Paris as soon as they finish their film commitments. A group of dancers, for another sequence, has been provided by the **Maria Karen Taft** school which is very busy with four troupes of dancers working in revues in Sweden and at the Alcazar and Maravila theatres in Madrid and one rehearsing a new repertoire (ballet and Spanish classic) for a recital tour in Spain. This group lead by **Helena Flores, Blanca Nunez, Alberto Portillo** and **Augustin Velasquez will** include 2 guitarists and 10 dancers.

Argentinian dancer and choreographer **Angelita Velez** appeared at the University Theatre in a series of recitals. She has gone back to work at the Colon Opera.

Antonio is one of the bidders for the job of maitre de ballet and choreographer at the Teatro Reale Opera House which is being reconditioned and which, it is hoped, will function from next Nov.

(*continued on page 89*)

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(*continued from page* 87)

Others indicated for the jobs are **Pilar Lopez** — everybody agrees that she would be the ideal ballet mistress for Spanish — and **Mariemma. Marianela de Montijo,** who is at the moment busy preparing a film about Antonia Merce, (La Argentina) in which she will impersonate the famous dancer, is rumored as leading dancer.

BARCELONA: Isabel Zapata, the doyenne of aragonese jota, has received a grant from the municipality of Saragozza in order to enlarge her school and teach "popular courses" for everybody interested in this specialised form of Spanish dance. Her recent tour of Spain with a company of 50, including singers and instrumentalists, has been a huge financial as well as artistic success.

Juan Magrina has been producing dances for the opera season at the Liceo.

Juan Tena has received a subsidy and is preparing new ballets . . . Tena and Co. will appear at the many festivals in Spain during spring and summer.

Luigi Gario

(*continued on page* 90)

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Kostelanetz, Orch. 12" Col ML-4308
Dorati, London Phil. Orch. 12" Entre 3014
Perler, RIAS Sym. Orch. & St. Saens 12" Rem 199-160
Golschmann, St. Louis Sym. Orch. 12" Vict. LM-1003

THOMSON, VIRGIL (1896-)
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Four Saints in Three Acts (Opera-Ballet)
Thomson, Soloists, Chorus, Orch. 12" Vict. LCT1139

VAUGHAN-WILLIAMS, RALPH (1872-)
Job — A Masque for Dancing
Boult, London Phil. Orch. 12" Lond. LL1003
Old King Cole (Suite)
Boult, Phil. Promenade Orch. & Vaughn-Williams 12" West 5228

VERDI, GIUSEPPE (1813-1901)
Aida (Ballet Music from the Opera)
Festival Concert Orch. & Gluck 12" Cam 151
Cleva, Met. Opera Orch. & Gounod 12" Col ML 4515
Cleva, Met. Opera Orch. & Overtures & Gounod 12" Col ML 4886
Braithwaite, Royal Opera House Orch. & Ballet Music from Opera 12" MGM E-3003

WALTON, WILLIAM (1902-)
Facade
Hilsberg, Philadelphia Pops Orch. & Bernstein 10" Col AALI7
Prausnitz, Sitwell, Chamber Orch. 10" Col ML 2047
Lambert, Phil. Orch. & Elgar 12" Col ML 4793
Irving, London Phil. Orch. & Lambert 12" Lond. LL771
Irving, London Sym. Orch. 10" Lond. LD9128

ADDENDA

ANTHIEL, George (1910-)
Capital of the World
Levine, Ballet Theatre Orch. & Banfield 12" Cap P-8278
Ballet Mechanique
Surinach, N. Y. Percussion Group & Brant 12" Col ML4956

BANFIELD, RAFAELLO
The Combat
Levine, Ballet Theatre Orch. & Antheil 12" Cap P-8278

BLISS,
Miracle In the Gorbals
Bliss, Philharmonia Orch. & Bliss 12" Angel 35136

KAY, HERSHY
Western Symphony
Barzin, N.Y:C. Ballet Orch. & Thomson 12" Vox 9050

LULLY, JEAN BAPTISTE (1632-1687)
Ballet Suite
Pfluger, Leipzig Symphony Orch. & Mozart 12" Urania 7111

MASSENET, JULES (1842-1912)
Thais (Ballet Music from the opera)
Sebastian, Paris National Theatre Orch. & Bizet 12" Urania 7058

MESSAGER, ANDRE
Les Deux Pigeons
Bonneau, Champs Elysees Theatre Orch. & Messager 12" West 5412
Isoline
Bonneau, Champs Elysees Theatre Orch. & Messager 12" West 5412

MEYERBEER, GIACOMO (1791-1864)
L'Africaine (ballet music from the opera)
Overture & March Indienn
Sebastian, Paris Opera & Meyerbeer 12" Urania 7141
Le Prophete (ballet music from the opera)
Waltz
Quadrille des Patineurs
Galop
Marche de Sacre
Sebastian, Paris Opera Orch. & Meyerbeer 12" Urania 7141

MILHAUD, DARIUS (1892-)
Le Boeuf sur le Toit
Golschmann, Concert Arts Orch. & Ravel 12" Capitol P8244

MONTEVERDI, CLAUDIO (1567-1643)
Ballet — Madrigal Ferdinand III
Fair, Madrigalisti Malanesi String Orch. & Combattimento 12" Vox 8560

MOUSSORGSKY, MODESTE (1835-1881)
Fair at Sorochinsk (Ballet music from the opera)
Overture & Gopak
Susskind, London Philharmonic Orch. 12" MGM E-3030
Khovantchina (Ballet music from the opera)
Entr'Acte & Persian Dances
Susskind, London Philharmonic Orch. 12" MGM E-3030
Ludwig, Berlin Phil. Orch. & Rimsky 12" Urania 7035
Stokowski, Symphony Orch. & Borodin 12" Vic. LM-1816

NIELSEN, CARL (1865-1931)
Maskerade
Jensen, Danish State Radio Symphony 10" London LD-9156

PROKOFIEV, SERGE
The Stone Flower (Wedding Suite)
Kostelanetz, N. Y. Phil. Symphony Orch. & Enesco 12" Col ML 4957

STRAUSS, RICHARD
Schlagobers ("Whipped Cream")
Kloss, Frankland State Symphony 12" Lyric 41

STRAVINSKY, IGOR
Jeux des Cartes
Stravinsky, Berlin Phil. Orch. 10" Cap L8028
Stravinsky, Berlin Phil. Orch. & Stravinsky 12" Merc. 10014

COLLECTIONS

At the Ballet
Goehr, Kurtz, Kreps London Phil. 12" Entre 3056
Ballet Music Program
Golovanev, Faier — Bolshoi Theatre Orch. 12" Col CR LP 102
Ballet Music Program
Stokowski, Symphony Orch. 10" Vic. LRM 7022
Ballet Music from the Opera
Kostelanetz, Symphony Orch. 10" Col ML2161
Braithwaite, Royal Opera House Orch. 12" MGM E3003
Fiedler, Boston Pops Orch. 12" Vic. LM9005
Land of the Ballet
Golovanov, Faier — Bolshoi Theatre Orch. 2—12" Colosseum CRLP 108/9
The Ballet
Monteux, Toscanini, Stokowski, etc., Symphony Orchs. 3—12" Vic LM6113
Hommage to Diaghilev
Markevitch, Philharmonia Orch. 3—12" Angel 3518
Ballet Selections
Fiedler, Boston Pops Orch. 12" Vic LM1726
Familiar Themes from the Ballet
Tzipine, Sym. Orch. 10" Cap L2006
The Heart of the Ballet
Stokowski, Sym. Orch. 12" Vic LM1083
Invitation to the Ballet
Newman, Hollywood Sym. Orch. 12" Merc. 20036
Nights at the Ballet (Popular Excerpts)
Braithwaite, Royal Opera House 12" Merc. E-3006

THE END

(*continued from page* 89)

LATIN AMERICAN REPORT

ARGENTINE: The Colon's season continued at the Eva Peron Amphitheatre: **Esmeralda Agoglia** danced very well in the Cieplinsky choreography to Tchaikovsky's "Suite de Danzas". Other good performances were **Antonio Truyol** in "Sombrero de Tres Picos", **Jose Neglia** in the ballet from "Aida", **Olga Ferri** and **Enrique Lommi** in "Swan Lake". The weak point of this season was a very poor "Scheherezade" with **Ada Kristel** and **Yura Demitrievich.**

The company of the Teatro Argentino gave several performances at the Lake Theatre in Eva Peron City. A young dancer, **Angela Oliva,** was a revelation and particularly her nobility and sense of style in "Sylphides" were outstanding. **Peggy Grahan** and **Hugo Dellavalle** are other good dancers of this company which also danced "Romeo and Juliet", "Aurora's Wedding", Promenade in Vienna" and numerous divertissements.

David Lichine is to be this year's guest choreog. at the Colon. (*Fernando Emery*)

CHILE: A rather poor operetta season at the Playwrights' Theatre was also undistinguished in its dance sequences, indifferently executed and mostly out of context with the operettas. (*H. E. E.*)

ECUADOR: The ballet of the Casa de la Cultura in Guayaquil, directed by **Ileana Leonidoff,** is preparing several ballets for its season in August. A tour to Colombia or Peru is also being planned for this year . . . This Guayaquil ballet is improving greatly, and its importance can be expected to increase considerably in the future. *Julio Castro Franco*

FILMS: An Argentine film (Artistas Argentinos Asociados) called "Pajaros de Cristal" (Crystal Birds) has recently been finished but not yet released. There are several long ballet sequences choreographed by **Vassili Lambrinos.** *"Ballet"*

REPORT FROM PARIS

The Paris Opera premiere on Feb. 9 of **Serge Lifar's** ballet, "The Fantastic Wedding," can be considered one of the most important choreographic events in the contemporary theatre. The reason for the unqualified success of the work is the perfect harmony of its parts: book, choreography, music, decor, and performance. For the first time Serge Lifar has become his own librettist. With a level of inspiration that lasts for a whole hour he tells the following romantic love story: In a little Celtic seaport town a young captain leaves his fiancee for a long sea trip. A shipwreck deposits him as the sole survivor on the coast of an enchanted island whose queen, Oceanide, tries to seduce him. He remains faithful to his love, and the goddes strikes him down. His spirit returns to the seaport on the wedding day. The action then shifts back and forth cleverly. The sailor carries his bride off to the bottom of the ocean to celebrate their wedding near his sunken ship.

The adagios with the fiancee, then with Oceanide; the disdainful variation of the captain — all of these are, along with the dance of death and the apotheosis, the high points of the work.

The score by Marcel Delannoy always remains danceable. The nearly abstract decors of Roger Chastel and Andre Levasseur's costumes are evocative. **Nina Vyroubova** performs the fiancee with delicate sensitivity and dazzling technique. **Claude Bessy** is a very beautiful and authoritative Oceanide. **Peter Van Dijk,** who is almost always on stage, indicates exceptional gifts in his role of the captain.

On February 18 the Opera corps de ballet underwent its annual examination. This severe test controls the careers of the young artists. It decides their promotions and sometimes their suspension. Once again the examination was a magnificent demonstration of the ability of these "sujets" to perform with ease and accuracy the wide range of star variations like those of "Giselle" and "Swan Lake." Among the most promising talents are **Mlles. Motte, Poncet,** and **Bianchi** and male dancers **Pomie, Mayer,** and **Labis.**

During a lecture at the Choreographic Institute, **John Cranko,** greeted by Serge Lifar, presented the main outlines of the ballet "Helen of Troy." This sprightly work, which will be premiered this month at the Opera, uses the score of the Offenbach operetta, **Yvette Chauvire** will perform Helen; **Michel Renault** will be Paris; **Max Bozzoni** is Agamemnon, and **Claude Bessy** is Venus.

On Feb. 1 the **Hungarian Ballets** followed the Rumanian Ballets on the stage of the Theatre de l'Empire. In a whirlwind of pleated skirts and red boots, a series of fresh country images followed one another. There were spur dances, bottle dances, circle dances, and a torch procession in a work called Ecser's Wedding. The strict discipline imposed by the leader, **Igor Moiseyev,** never hampers the joyous dynamism of the csardas and the general air of spontaneity in the whole evening's performance. The orchestra was a little on the commonplace side, but the choral ensemble interpreted works of Bartok and Kodaly with finesse.

In Strasbourg, **Jean Combes** has just staged Prokofieff's "Prodigal Son" danced by **Roland Aprol** and **Genevieve Moulin** . . . **Yvette Chauvire, Janine Monnin, Alexandre Kalioujny,** and **Jean Babilee** have just danced in Egypt . . . **Lycette Darsonval** has been heading her own company at Stuttgart and Dusseldorf . . . The Rene Blum prize presented last year to **Claudine Barbini** of the Roland Petit Company has just been given to **Francine Collement** of the Opera . . . On February 13 **Olga Kokhlova,** former ballerina of the Ballets Russes of Serge Diaghilev, and former wife of Pablo Picasso, died in Cannes . . . During its season in Cannes, the Marquis de Cuevas Grand Ballet will present several new works. Among them are "Achilles" and "The Cord." *Marie-Francoise Christout*

NEWS FROM AUSTRALIA

Good news is that **Walter Gore** has returned to Australia with his wife, **Paula Hinton,** and they have formed a new ballet company under the auspices of the Australian Ballet Society. Their first program will include a ballet with an Australian theme "Gacaranda Festival," plus standard works . . . Another of the newer companies, The Sydney Dance Drama Group, is directed by **Margaret Barr,** formerly with Martha Graham. The group gives modern dance concerts in March.

Gertrude Bodenweiser's Modern Expressive Ballet was seen in a Sydney season in Jan. with one new work "Errand Into the Maze" done to music of Gian Carlo Menotti. It was conceived from the rather pessimistic view that man is given a vision of the glory of life but instead of following the vision we are left struggling with each other.

The Sydney season of the Nat'l Opera of Australia opened on Feb. 15 with "Die Fledermaus" with the incidental ballet "Jeunesse de Vienne" having original story and choreography by **Beth Dean.**

"Paint Your Wagon" is a success in Melbourne with dancers: **Ginette Liddel** as the French girl (which Mary Burr did in N.Y.), **Helene France** in the Gemze de Lappe role, and **Kevin Johnson** as the male lead. This production has the original de Mille choreography . . . At Christmas time, English dancer **Sally Gilmore** and husband Dr. Allan Wynn had the present of a second child, Sabina. *Beth Dean*

AUSTRIA NEWS

Erika Hanka's pleas finally met with success at the State Opera, which has at last yielded to the necessity of engaging male dancers. Within the company of 70, there are now only a few young boys of promise, and so far traditional and social considerations have always outbalanced artistic ones. **Gordon Hamilton's** appearance first broke the ice: now two male dancers have joined the company as soloists: American-born **Richard Adama,** formerly with the de Cuevas Ballet, and **Jan Boral,** a 21 year old dancer from Denmark, who was discovered by Mme. Hanka during her recent stay in Paris. They will both make their debut on the Vienna stage in a program that includes "Sylvia," "Das Rondo Vom Goldenen Kalb," and "Scheherazade." All have been out of the repertoire for months. *Linda Zamponi*

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